

GENERAL LIBRARY,  
UNIV. OF MICH.  
JAN 8 1903



Twenty-third Year.

Price, 10 Cents.

Subscription, \$5.00.

Foreign, \$6.00.—Annually.

VOL. XLV—NO. 27.

NEW YORK, WEDNESDAY, DECEMBER 31, 1902.

WHOLE NO. 1188.



CAROLINE MONTEFIORE.

Specially Engaged for Europe by Sousa.

**New York.****LAMPERTI.**

Maestro of Marcella Sembrich, Helene Haspel, Bellincioni.  
Sedanstrasse 20, Dresden.

**MRS. RATCLIFFE CAPERTON,**

Representative and assistant of LAMPERTI.  
New York, 827 Carnegie Hall; Philadelphia, 408 South Eighteenth Street, and Ogontz School; Summer School, Portland, Me.  
"Mrs. Ratcliffe Caperton is my only representative, and the best of teachers."—C. B. LAMPERTI.  
Dresden, Germany, Sedanstrasse 20.

**INTERNATIONAL MUSICAL AND EDUCATIONAL EXCHANGE.**

MRS. BABCOCK,  
CARNegie Hall, New York.

**MISS MARGARET GOETZ,**

CONTRALTO (meszo range).  
Concerts, Song Recitals, Vocal Instruction.  
Address: "The Artists' Exchange,"  
8 East 23d St., New York. Phone: 5541 18th St.

**MAX KNITEL-TREUMANN,**

BARITONE.  
Voice Culture—Art of Singing.  
Carnegie Hall, Room 837.  
Mail address: 15 Washington Terrace, New York.

**GEORGE M. GREENE,**

VOICE CULTURE AND ARTISTIC SINGING.  
Oratorio, Church, Concert, Opera.  
Studio: 489 Fifth Ave., Mondays and Thursdays.  
Residence and address:  
424 West Twenty-third Street, New York.

**Mr. C. WHITNEY COOMBS,**

(Church of the Holy Communion.) Organ lessons and practice given on one of Roosevelt's finest instruments. Special advantages for the study of church music and the training of boys' voices.  
Address: 49 West 20th Street, New York.

**TOM KARL,**

Head of Vocal Department "The American Institute of Applied Music," 212 West Fifty-ninth Street, New York. Permanent Studio. Also CONCERTS AND RECITALS.

**MISS MARY FIDELIA BURT,**

Author of Original Methods in Sight Singing, Ear Training, Musical Stenography. All materials copyrighted. No authorized teachers in Greater New York.  
Address: 46 Lefferts Place, Brooklyn, N. Y.

**WADE R. BROWN,**

PIANIST, CHORAL CONDUCTOR.  
Director University School of Music.  
Raleigh, N. C.

**E. H. LOCKHART, BASS-BARITONE.**

Studios: 121 East Twenty-third Street, New York. Voices quickly placed and developed. Special work given for breath control. The Art of Singing taught by method used in the old Italian schools. Oratorio, Church, Concert, Opera.

**DUDLEY BUCK, JR.,**

VOCAL INSTRUCTION.  
Chorus Conductor.  
850 Carnegie Hall, New York City.

**HOWARD BROCKWAY,**

COMPOSER-PIANIST.  
Pupils received in Composition, Harmony, Piano and Song Interpretation.  
Studio: 817-818 Carnegie Hall, New York.

**WALTER HENRY HALL,**

Organist and Choirmaster of St. James' Parish, New York; conductor of the Brooklyn Oratorio Society and the Musurgia, New York, &c.  
78 Park Avenue, New York City.

**MME. LOUISE FINKEL,**

SCHOOL OF VOCAL MUSIC.  
555 Fifth Avenue,  
Between 28th and 29th Streets, New York.

**MORRIS PIANO SCHOOL,**

LUCILLE SMITH MORRIS, concert pianist and teacher of piano and theory, director. Pupil of Wm. Sherwood and Mrs. A. M. Virgil; certified teacher of the Virgil Clavier Method of Technic. Private and daily practice instruction.

**RICHARD ARNOLD,**

Concertmaster Philharmonic Society.  
INSTRUCTION.  
208 East Sixty-first Street, New York.

**Mr. FRANCIS STUART,**

TEACHER OF SINGING.  
Third season in New York. Ten years in San Francisco. Pupil of Lamperti, the elder.  
"Being in full possession of my method of singing, he has the ability to form great artists."—FRANCESCO LAMPERTI.  
Studio: Carnegie Hall.

**JOSEPH PIZZARELLO,**

VOCAL INSTRUCTOR.  
Voice Developed—Style, Opera.  
851-852 Carnegie Hall, New York.

**NEW YORK SCHOOL OF****ACCOMPANYING.**

Piano—Sight Reading a Specialty.  
H. W. MEYN, Tenor. ROSETTA WIENER.  
Carnegie Hall: Studios 301-2.

**Mr. CHARLES LEE TRACY,**

PIANOFORTE INSTRUCTION.  
Certificated Teacher of the Leschetizky Method.  
Studio: Carnegie Hall, New York City.

**GRACE G. GARDNER,**

SOPRANO.  
Concert, Oratorio, Musicals, Voice Building and Style. Injured voices restored by the Behnke Method. Studio: 36 West Twenty-fifth Street. Telephone: 2174 Madison.

**MRS. HENRY SMOCK BOICE,**

VOICE CULTURE.  
Musical Art Department of Adelphi College.  
Residence-Studio: 127 McDonough St., B'klyn, N.Y.  
Pupils prepared for Church, Concert, Oratorio.  
28 East Twenty-third Street, New York.  
Monday, Wednesday, Thursday and Saturday.

**PAUL TIDDEN,**

PIANIST.  
314 East 15th Street, New York.  
Will accept a limited number of pupils.

**GUSTAV L. BECKER,**

CONCERT PIANIST AND TEACHER OF PIANO AND COMPOSITION.  
Address: 1 West 104th Street, New York.

**SIGNOR FILOTEO GRECO,**

THE ART OF SINGING.  
Studio: 51 West 35th Street, New York.

**MME. EMMA WIZJAK-NICOLESKO,**

VOICE CULTURE AND ART OF SINGING.  
Italian Method.  
Address: 149 West Forty-seventh St., New York.

**PERRY AVERILL—BARITONE,**

OPERA—ORATORIO—CONCERT AND VOCAL INSTRUCTION.  
220 Central Park South, New York.

**J. ARMOUR GALLOWAY,**

Voice Culture and the Art of Singing.  
Studio: Rooms 43 and 44 Y. M. C. A. Building.  
318 West 57th Street, New York.

**MARIE SEYMOUR BISSELL,**

VOCAL INSTRUCTION.  
Pupils prepared for Church, Concert and Oratorio.  
Studio: 489 Fifth Avenue, New York.

**SAMUEL B. MOYLE,**

BASSO CANTANTE.  
Oratorio, Concert, Musicals, Voice Culture—Italian Method. Tone Placing and Repetition a Specialty. Studio: 136 Fifth Avenue, New York.

**J. HARRY WHEELER,**

VOICE PLACEMENT. ART OF SINGING.  
Strictly Italian Method.  
Mrs. J. HARRY WHEELER,  
Concert Pianist and Teacher.  
81 Fifth Ave., corner 16th St., New York City.

**MISS EMMA HOWSON,**

VOCAL INSTRUCTION.  
Lamperti Method Perfectly Taught.  
Church, Opera, Concert.  
Tuesdays and Fridays, 115 Carnegie Hall, New York City.

**MR. AND MRS. FRANZ L. HUEBNER,**

VOICE CULTURE.  
German and French Lyric Diction.  
15 West Sixty-fifth Street, New York.

**ADOLF GLOSE,**

Pianist, Accompanist and Musical Director.  
PIANO INSTRUCTION.  
Address: 347 West 23d Street, New York.

**ENRICO DUZENSI,**

OPERA TENOR.  
Teacher of Tenor Roberts, Paula Woenning, soloist in All Souls' Church. Good voices cultivated by contract.  
145 East 83d Street, New York.

**ROBERT J. WINTERBOTTOM,**

Organist at Great Organ.  
Trinity Church, Broadway.  
PIANO AND ORGAN RECITALS AND INSTRUCTION.  
28 East Thirty-fourth Street, New York.

**ARTHUR CLAASSEN,**

CONDUCTOR ARION SOCIETY.  
341 Jefferson Avenue,  
Brooklyn, N. Y.

**MRS. L. P. MORRILL,**

SCIENTIFIC VOICE CULTURE.  
The Chelsea, 222 West 23d Street, New York.

**LEOPOLD WOLFSOHN,**

PIANO INSTRUCTION.  
Studios: 95 Carnegie Hall, New York.  
Brooklyn, 248 Putnam Avenue.

**THE NEW YORK INSTITUTE FOR VIOLIN PLAYING**

AND SCHOOL FOR PIANO AND VOCAL CULTURE.  
230 East 62d Street  
Complete musical education given to students from the beginning to the highest perfection.  
F. & H. CARRI, Directors.

**MME. LUISA CAPPANI,**

VOICE CULTURE, SKILL OF SINGING.  
"The Gosford," 236 West 53th Street.  
Near Broadway, New York.

**MRS. ST. JOHN-BRENON,**

FRENCH AND ITALIAN TAUGHT.  
Correct Accent.  
Studio: 303 Carnegie Hall, New York.

**RICHARD T. PERCY,**

Tel. 1351 Columbus. Room 1201,  
Carnegie Hall.

**MISS ADELE MARGULIES,**

PIANO INSTRUCTION.  
Sherwood Studios,  
58 West Fifty-seventh Street, New York.

**HENRY HOLDEN HUSS,**

PIANOFORTE AND THEORY.  
Wednesday and Saturday, 305 Carnegie Hall.  
Address only 318 East 190th Street, New York.

**FRANCIS FISCHER POWERS,**

VOICE CULTURE AND THE ART OF SINGING.  
Studio (and invariable address): Carnegie Hall, New York. New York season, October 28 to May 1; Kansas City, Mo., season, Pepper Building, May 15 to August 1; Los Angeles, Cal., season, Westminster Hotel, August 10 to October 10.

**JULIA C. ALLEN,**

Violin Soloist and Teacher.

**CORDELIA FREEMAN,**

Voice Culture.  
Powers-Alexander Studios,  
Carnegie Hall, New York.

**NATIONAL INSTITUTE OF MUSIC,**

179 East 64th Street, New York.  
Wm. M. SEMNACHER, Director.  
"I regard Mr. Semnacher as the greatest teacher of piano in this country."  
Henry T. Fleck, Director of Music,  
Normal College, New York City.

**CHARLES RUSSELL,**

'CELLIST.  
Pupils and Concerts.  
Studio: 153 East Fifty-first Street, New York.

**HENRY SCHRADIECK'S**

VIOLIN SCHOOL.  
Violin, Piano, Theory and Ensemble Playing.  
Residence and Studio:  
535 Washington Ave., Brooklyn, N. Y.

**HENRY LOREN CLEMENTS,**

VOCAL CULTURE.  
3 East Fourteenth Street, New York.  
Would be pleased to meet by appointment, free of charge, anyone wishing to learn his system.

**CHAS. KONEDSKI-DAVIS,**

VIOLIN VIRTUOSO.  
Pupils, Engagements.  
109 West Eighty-ninth Street, New York.  
Telephone: 2886B Riverside.

**F. W. RIESBERG,**

ACCOMPANIST.  
Instruction—Piano, Organ, Harmony.  
With THE MUSICAL COURIER.  
Organist Roseville Avenue Presbyterian Church,  
Newark.

**S. C. BENNETT,**

Instructor in Voice Building and the Art of Singing.  
Teacher of Mme. Geneva Johnstone-Bishop and many other talented vocalists.  
Studio: 836 Carnegie Hall, New York.

**MME. EMMA RODERICK,**

Rapid Development and  
COMPLETE EDUCATION OF THE VOICE.  
118 West Forty-fourth Street, New York.

**MRS. GRENVILLE SNELLING,**

SOPRANO.  
Concerts, Recitals, Musicals, Oratorio.  
Address: 111 Fifth Avenue, New York.

**H. W. GREENE,**

VOCAL INSTRUCTION.  
489 Fifth Avenue, New York.

**CLAUDE MAITLAND GRIFFETH,**

Virgil Method. Pupils in Piano and Harmony.  
Six years instructor at the Virgil Piano School.  
Pupil of Heinrich Barth and Moritz Moszkowski.  
Classes in Sight Reading, Ear Training and Time Keeping. Studio: 132-133 Carnegie Hall, City.

**SERRANO VOCAL AND PIANO**

INSTITUTE,  
333 East 14th Street, New York.

Conducted by  
MR. and MRS. CARLOS A. DE SERRANO.

TEACHERS OF CHARLOTTE MACONDA, MRS. C. MINK HARDY AND JOSEPH MARRE.

**EUGENE C. HEFFLEY,**

PIANIST AND TEACHER.  
Studio: 707-708 Carnegie Hall.

**ADELAIDE C. OKELL,**

PIANO INSTRUCTION.  
Certificated pupil of Teresa Carreno.  
Studio: 57 West Eighty-fourth Street, New York.

**ALICE GARRIGUE MOTT,**

VOCAL CULTURE.  
172 West 79th Street, New York.

**MR. AND MRS. THEO. J. TOEDT,**

VOCAL INSTRUCTION.  
Home Studio: 151 East 62d Street, New York.

**LENA DORIA DEVINE,**

VOCAL INSTRUCTION.  
Representative Teacher  
of the methods of the famous master,  
FRANCESCO LAMPERTI.  
136 Fifth Avenue, New York.

**FLORENCE DE VERE BOESE,**

TONE PLACING AND THE ART OF EXPRESSION.  
Vocal Studio: 537 Fifth Avenue, New York.

**CARL VENTH,**

VIOLIN SCHOOL,  
14 Seventh Avenue, Brooklyn, N. Y.

**LOUIS ARTHUR RUSSELL,**

VOCAL STUDIO,  
Carnegie Hall,  
New York.

**ISIDORE LUCKSTONE,**

VOCAL CULTURE, TONE EMISSION,  
VOICE BUILDING, STYLE,  
REPertoire, FINISH.  
128 East 64th St., or address MUSICAL COURIER.

**ARTHUR VOORHIS,**

CONCERT PIANIST—INSTRUCTION.  
80 Washington Square East, New York.

**SARAH KING PECK,**

SOPRANO.  
Concerts and Oratorio.  
55 West Eighty-fifth Street, New York.

**MISS GENEVIEVE BISBEE,**

PIANIST.  
PIANO INSTRUCTION.  
Leschetizky Method.  
Studios: 1109-1110 Carnegie Hall, New York City.

**SIGNOR A. CARBONE,**

Member several years Metropolitan Grand Opera Company.  
VOICE CULTURE IN ALL BRANCHES.  
Summer Course.  
Studio: 240 Fifth Avenue, New York.

**S. ARCHER GIBSON, F. A. G. O.**

COMPOSER—ORGANIST—CONDUCTOR.  
"Brick" Church.  
Address: 412 Fifth Avenue.

**PRICE-COTTLE CONSERVATORY,**

2105 Seventh Ave., corner 125th St., New York.  
Daily Class—Clavier, Piano.  
Overcomes the difficulties usually encountered in giving young people a thorough musical education.  
Adult Classes Morning and Evening. Pupils accepted at any age. Call or write for circular.

**MME. OGDEN CRANE,**

VOCAL INSTRUCTION.  
Residence-Studio: 874 Carnegie Hall.  
Telephone: 1350 Columbus.

**Mrs. STELLA PRINCE STOCKER,**

VOCAL INSTRUCTION.  
Illustrated Lectures on Music.  
Residence-Studio: "The Park View,"  
Corner 104th Street and Central Park West.

**MISS INGA HOEGSBRO,**

PIANISTE AND TEACHER.  
Graduate of Copenhagen Conservatoire.  
Mason-Virgil Synthetic Methods.  
Studio: 705-706 Carnegie Hall.  
Wednesdays, from 9 to 6.

**MISS FANNY M. SPENCER,**

SOLO ORGANIST.  
Soloist Pan-American Exposition.  
Instruction: Piano, Organ, Theory.  
145 East 23d Street, New York.

**JOHN YOUNG,**

TENOR.  
The Wolfsohn Bureau,  
131 E. 17th Street, New York.  
Residence: 271 W. 113 Street.

**WALTER L. BOGERT,**

Musical Lectures, Song Recitals, Conducting.  
Instruction in Harmony, Counterpoint and Song Interpretation.  
72 Lawrence St., Flushing, New York City.

**MAX BENDHEIM,**

VOCAL INSTRUCTION.  
Studio: 332 West Fifty-sixth Street.  
Combines the bel canto of the old Italian school with the declamatory style of the modern German. Particular attention paid to Breathing and Enunciation.

**MR. & MRS. WALTER H. ROBINSON,**

TENOR AND CONTRALTO.  
Oratorio, Concerts and Musicals.  
Voice Production and Répertoire.  
Studio: 405 Carnegie Hall, New York.

**MR. CARL C. MULLER,**

The renowned teacher of Harmony, Counterpoint and Composition, has resumed the teaching of these branches at his  
Studio: 1291 Lexington Avenue, New York.



## NEW YORK.

**EVA B. DEMING,**  
School of Sight Singing, Ear Training and  
Choral Music. European and original methods.  
Classes forming. Send for circular.  
400-3 Carnegie Hall, New York.

**CARL M. ROEDER,**  
PIANIST, TEACHER OF MUSIC.  
Studio: 1110 Carnegie Hall. Residence: 697 East  
141st Street, New York.

**MADAME**  
**EUGENIE PAPPENHEIM,**  
the Celebrated Prima Donna.  
Voice Culture in all its branches.  
101 West 78th St., corner Columbus Ave.,  
New York City.

**HERMANN SPIELTER,**  
COMPOSITION.  
Residence-Studio: 1190 Park Avenue.

**MISS HELENA AUGUSTIN,**  
PIANIST.  
800 Seventh Avenue, New York.  
Concerts, Recitals, etc.

**HUBERT ARNOLD,**  
VIOLINIST-INSTRUCTION.  
128 West 46th Street, New York.

**BRUNO HUHNS,**  
Piano Lessons and the training of accompanists.  
To Vocalists—Repertoire, style and finish.  
38 West Fifty-seventh Street,  
New York City.

**CAROLINE MIHR HARDY,**  
DRAMATIC SOPRANO.  
81a Knap Street, Brooklyn, N. Y.

**A. J. GOODRICH,**  
PERSONAL OR CORRESPONDENCE LESSONS IN HARMONY, COUNTERPOINT, COMPOSITION, ORCHESTRATION AND PRACTICAL MUSICIANSHIP.  
Author of "Analytical Harmony," "Theory of Interpretation," "Complete Music Analysis," "Synthetic Counterpoint," "New Method of Memorizing."  
80 St. Nicholas Avenue, New York.

**HUGO STEINBRUCH,**  
Conductor of Brooklyn Sengerbund.  
New York Studio: Steinway Hall.  
Brooklyn Studio and Residence: 20 Agate Court.

**HENRY T. FLECK,**  
Conductor Harlem Philharmonic Society of the City of New York.  
Address: Normal College, New York.

**ALFRED HUNTER CLARK,**  
VOCAL INSTRUCTION.  
The Benedick.  
80 East Washington Square, New York.

**MR. EMILIO AGRAMONTE,**  
VOCAL INSTRUCTION.  
235 Fifth Avenue, New York.

**MRS. ROLLIE BORDEN LOW,**  
SOPRANO.  
Recital, Concert and Oratorio.  
Vocal Instruction.  
Address: 205 West 98th Street, New York.

**MISS FLORENCE HUBERWALD,**  
DRAMATIC CONTRALTO.  
Management of Henry Wolfsohn.  
Voice Culture. Art of Singing.  
Carnegie Hall.

**FRANCIS WALKER,**  
TEACHER OF SINGING.  
Studio: 207, The Van Dyck,  
230 Eighth Avenue, New York.

**MRS. CARL ALVES,**  
VOCAL INSTRUCTION.  
1146 Park Avenue, near 91st St., New York.

**KATHERINE RUTH HEYMAN,**  
CONCERT PIANISTE,  
145 East 23d Street, New York.

**MCCALL LANHAM, BARITONE,**  
Opera, Oratorio and Concerts, Vocal Instruction.  
Sbriglia Method Taught.  
Studio address: American Institute of Applied Music, 212 West Fifty-ninth Street, New York.  
Residence, 67 West Thirty-eighth Street.

## BOSTON.

**CLARA E. MUNGER,**  
TEACHER OF SINGING.  
22 Park Street, Boston.

**MME. EDWARDS,**  
VOICE CULTURE.  
Steinert Hall, Boston.

**PRISCILLA WHITE,**  
VOCAL TEACHER.  
Pierce Building, Copley Square, Boston, Mass.

**MARIE L. EVERETT,**  
TEACHER OF SINGING.  
Holds a recent Diplôme Supérieur from Madame Marchesi, Paris. Address: "The Copley,"  
Copley Square, Boston.

**JOHN JEWETT TURNER,**  
BARITONE. TEACHER OF SINGING.  
275 Boylston Street, Boston, Mass.

**ARTHUR J. HUBBARD,**  
VOCAL TEACHER.  
129 Tremont Street,  
Boston, Mass.

**MME. GERTRUDE FRANKLIN,**  
VOCAL INSTRUCTION.  
129 Tremont Street, Boston.

**ARTHUR BERESFORD,**  
BASS-BARITONE. Vocal Instruction, Concerts and Recitals a specialty.  
Huntington Chambers, Boston.

**Faelten Pianoforte School**  
Maintains the highest musical and technical standards. Complete courses for adults and children. Normal school for teachers. Students' Home for young women.  
30 HUNTINGTON AVENUE, BOSTON.

**CHARLES ALBION CLARK,**  
TEACHER OF PIANO,  
ORGAN AND HARMONY.  
129 Tremont Street, Boston, Mass.

**MISS ADAH CAMPBELL HUSSEY,**  
CONTRALTO.  
Oratorio, Concert.  
Address: Care Oliver Ditson Co., Boston, Mass.

**MR. AND MRS. H. CARLETON SLACK,**  
LYRIC SOPRANO. BASS-BARITONE.  
Recitals—Chamber Concerts—Society Musicals.  
Studio: 231 Tremont Street, Boston.

**EDWARD PHILLIPS,**  
BASS SOLOIST.  
Teacher of Voice and Piano.  
Steinert Hall, Boston.

**MME. SARGENT GOODELLE,**  
LESSONS IN SINGING.  
Huntington Chambers, Boston.

**MR. FRANK MORSE**  
and Assistant Teachers.  
Vocal Training for Soloists and Teachers.  
30 and 32 Steinert Hall, 160 Boylston Street, Boston.

**MISS EDITH E. TORREY,**  
DRAMATIC SOPRANO.  
Concerts, Oratorio, Song Recitals.  
164 Huntington Avenue, Boston, Mass.  
Telephone: Back Bay 1895.

**STEPHEN TOWNSEND,**  
BARITONE SOLOIST AND TEACHER.  
133 Tremont Street, Boston.

**MR. EVERETT E. TRUETTE,**  
ORGAN, HARMONY AND PIANO.  
Large three-manual organ in studio.  
218 Tremont Street, Boston.

**HEINRICH SCHUECKER,**  
Harpist, Boston Symphony Orchestra.  
Symphony Hall, Boston, Mass.

**BRUCE W. HOBBS,**  
Art of Breathing and Tone Production.  
TENOR SOLOIST.  
129 Tremont Street, Boston.

**MISS PAULINE WOLTMANN,**  
MEZZO CONTRALTO.  
Song Recitals, Oratorio, Concert.  
Address:  
New England Conservatory of Music, Boston.

## NEW YORK.

**SALLY FROTHINGHAM AKERS**  
SOPRANO.  
Address: 126 West Sixty-sixth Street, New York.

**ARTHUR GRIFFITH HUGHES,**  
BARITONE.  
Concert, Oratorio, Musicals, Vocal Instruction.  
603 Carnegie Hall, or  
71 West 108th Street, New York.

**ELISE REIMER,**  
COACHING AND ACCOMPANYING.  
Studio: 800 Carnegie Hall.  
Phone: 1330 Columbus.

**DR. FRANKLIN LAWSON,**  
TENOR.  
Tel: 992 Riverside. 251 Broadway, New York.

**KATE STELLA BURR, ACCOMPANIST.**  
Vocal Culture, Style, Finish, Oratorio, Song work entire, Languages. The School of Church Music also competently presented. Organist-Director Grace M. E. Church. Studio: 76 West 82d Street.

**MISS VIRGINIA BAILIE,**  
Pianist and Teacher.  
LESCHETIZKY METHOD.  
Studio: 1203 Carnegie Hall, New York.

**J. W. PARSON PRICE,**  
Voice Culture and Art of Singing.  
30 East Seventeenth Street, New York.  
"I can confidently state that Mr. Parson Price's knowledge of the voice, both male and female, and his style of singing, entitle him to a high rank among teachers."—MARCEL GARCIA.

**WIRTZ PIANO SCHOOL,**  
120 West 124th Street, New York.  
Partial Scholarships. Circulars on application.

**MISS EMMA THURSBY,**  
SOPRANO.  
Will receive a limited number of pupils.  
Studio: 603 Carnegie Hall. Residence: 34 Gramercy Park, New York City.

**LILLIE MACHIN,**  
VOCAL INSTRUCTION.  
Certificated pupil of Vannucchi.  
1203 Carnegie Hall, New York.

**MAX DECSI,**  
VOCAL SPECIALIST.  
Teacher of Anita Rio, Alice Nielsen, Sibyl Sammis, Ruby Showell Piper, Agnes Paul De La Paz, Dr. Ion Jackson, Julian Walker, Bertha Winslow Fitch and others now before the public.  
Studio: Carnegie Hall.



**Francis Motley,**  
**DOUGLAS LANE,**  
A LIMITED NUMBER OF PUPILS ACCEPTED.

**MISS MARIE LOUISE TODD.**

RESIDENCE STUDIO: **HOTEL SAN REMO,**  
Circulars sent upon application. SEVENTY-FOURTH STREET, CENTRAL PARK WEST.

**CLAVIER PIANO SCHOOL AND SCHOOL OF PUBLIC PERFORMANCE.**



**WINTER TERM**  
BEGINS  
JAN. 5, 1908.  
A. K. VIRGIL, Director.  
Author and Founder of the Virgil Method.

**ENROLLMENT**  
DAY, SATURDAY, JAN. 8.

CLASS AND PRIVATE INSTRUCTION.  
Children's Department. Special Musical and Technical Instruction. Directed by Miss FLORENCE DODD.  
REGULAR FRIDAY EVENING RECITALS.  
Send for Prospectus and Tickets to Recitals. Address:  
CLAVIER HALL, 11 West 23d St., New York. Mrs. Hadden-Alexander



**Peabody Conservatory of Music of Baltimore.**



**The Great Musical Centre of the South.**

Staff of thirty eminent European and American Masters, including  
John E. Barkworth, Alfred C. Goodwin, Ernest Hutchings,  
Otis H. Boiss, W. Ed. Heilmann, Pietro Minetti,  
Edwin Farmer, J. C. Van Halsteyn, Emmanuel Wed.  
CIRCULARS MAILED ON APPLICATION.

The only really Improved Practice Instrument.

**THE TEKNIKLAVER.**

For sale and rent by Mrs. A. M. Virgil.

**VIRGIL PIANO SCHOOL, 29 West 15th St., NEW YORK.**



# CHICKERING PIANOS

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the

**Highest Excellence in Piano Manufacture**

We solicit for them the critical examination of the musical profession and the public.

Especially would we call attention to our *Quarter-Grand*, the smallest Grand embodying modern principles ever made.

MADE SOLELY BY

**CHICKERING & SONS**

Planoforte Makers

Established 1823

791 TREMONT STREET, BOSTON

# STERLING Pianos

High Standard of Construction.

DERBY, CONN.

# OTTO WISSNER,

*Artistic Pianos,*

BROOKLYN, N. Y.

New York, Newark, Jersey City, New Haven.

# EMERSON PIANO.

120 BOYLSTON STREET, BOSTON.

A Piano adapted for Musicians, Teachers, Singers, Studios and Halls. ESTABLISHED 1849.



**CARL HAUSER,**

VIOLINIST—INSTRUCTION.

ENSEMBLE PLAYING.

1364 Lexington Avenue, New York.

**GERARD-THIERS**  
Studio: 828-829  
Carnegie Hall, New York

Lessons Resumed.

Lecture-Song Recitals  
Classes in Interpretation.

# ARTISTIC CONOVER PIANOS

Grands and Uprights.

MANUFACTURED BY THE

**CABLE PIANO CO.**

CHICAGO, ILL.

**STEINERTONE** Upright and Grand  
Pianofortes.

THE STEINERTONE CO.

WAREHOUSES: The Steinertone Building,

87 & 89 Fifth Avenue, NEW YORK.

# Mason & Hamlin PIANOS.

Boston and New York.

**Hobart M. Cable Co.**

MAKES PIANOS FOR MUSICIANS.

Adapted for Solo Playing and Accompanying.

ADDRESS

STEINWAY HALL,

CHICAGO, ILL.

# Weber Pianos.

THAT which gives the WEBER PIANO its charm, its real worth, apart from the quality of the materials which enter into its construction and the artistic beauty of its exterior, is that *Pure, Rich and Sympathetic Tone*, in the possession of which it stands alone.

WEBER WAREHOUSES:

108 Fifth Avenue, NEW YORK. | 266 Wabash Avenue, CHICAGO.





GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
HAUPTSTRASSE, 20A, BERLIN, W.

December 6, 1902.

PROF. ARTHUR NIKISCH, besides being one of the greatest conductors, is one of the cleverest of men.

If, for reasons of his own, he does not perform compositions from the pen of critics, he has no hesitation in putting upon his programs the works of the most celebrated of his colleagues. First of all this looks well; secondly, it is quite interesting to the audience; thirdly, it befriends those other conductors, and last,

but not least, it shows them through a demonstratio ad aures that he is a greater conductor than they are, for he can perform their works with better results of artistic effectiveness than the composers were ever able to obtain. Nikisch did this at the last Berlin Philharmonic concert with the "Heldenleben" of Richard Strauss, of which the composer declared that he had never before heard an equally ideal and rousing performance, even under his own conductorship. And at last Monday night's fourth Philharmonic concert the great conductor followed up the trump card of the previous occasion by leading trumps again in the shape of Weingartner's Second Symphony in E flat, which that ambitious composer-conductor had written as a reply, as it were, to Strauss' Symphony in E flat entitled "Ein Heldenleben." Excepting in the selection of the tonality and a certain flavor of inherent or assumed character of heroism, the work of Weingartner has very little in common with that of Strauss, who as a composer is in every essential vastly his superior. On hearing the first performance of the Second Symphony of Weingartner two years ago at the Bremen meeting of the Tonkuenstlerverein, Richard Strauss is reported to have described most tersely its contents in the four words: "Führer durch den Concertsaal." My own judgment at the time I fear to reiterate, lest perchance I might offend the feelings of the composer. Dr. Leopold Schmidt, the music critic of the Tageblatt, though an ardent admirer of the modern in music, utters himself as follows: "As a symphonic work I could not place an all too high estimate upon Weingartner's symphony at the first hearing at Bremen. Among its advantages is the sure, in its effects vivid, and euphonious treatment of the orchestra, over which the composer has perfect mastery. Also that he does not brood over things, but writes down his music in a fresh and nonchalant way, is certainly nowadays a merit. It becomes evident, however, in such pretentious forms and such earnest style as appertain to a symphony, that he has little of his own or of importance to say. I am no hunter of reminiscences; it is not difficult, however, to prove just in the thoughts that are most prominently brought forward, the prototypes and more even than a certain amount of reminiscence does the general dependence on others in this music disturb me."

Similar but severer still is Dr. Carl Krebs' "pronouncement" in Der Tag and Wilhelm Klatte's criticism in Der Lokal Anzeiger, although both are progressively inclined in music. Perhaps, too, this is one of the reasons they dislike the symphony, for in reality Weingartner seems almost reactionary in his music, if a falling back upon Beethoven, Raff and Berlioz, the latter especially in devices of orchestral effects, can be called reactionary.

The performance of the symphony was, as I said in the beginning, an exceptionally fine one; in fact, incom-

parably superior to the one I had heard under the composer's baton at Bremen. In part this can be accounted for through the far better material of which the Berlin Philharmonic Orchestra is composed, but a still greater share must be attributed to the thorough manner in which Nikisch had rehearsed the work and the verve and musical afflatus with which he read the symphony. The consequence was that after each movement the applause increased and at the close was sufficiently intense to allow, besides the conductor's repeated bows, an acknowledgment of the composer, who appeared upon the platform wreathed in smiles. I would have given a dollar for a camera with which I could have taken a snapshot of the historical moment representing Weingartner holding Nikisch in a tight embrace.

The program of the fourth Philharmonic concert was on the whole a well selected one and full of contrasts. Besides the Weingartner symphony, which is dedicated to Prof. Dr. Franz Wuellner, it contained also an overture by Handel which was adapted by Wuellner. The Overture in D major belongs to the so called "Firework Music" which Handel wrote for the court festival held in Greenpark, London, in celebration of the Peace of Aix-la-Chapelle in 1749. The original scoring was a very heavy one, viz., first trumpet (3), second trumpet (3), principal trumpet (3), three pair of tympani, first horn (3), second horn (3), third horn (3), first oboe (12), second oboe (8), third oboe (4), first bassoon (8), second bassoon (4). The principal theme ("Maestoso") of this overture occurs also in a concerto in F by Handel and in his enlarged concerto, based upon the former one and transposed to the key of D. This latter also had an organ obligato part. Wuellner arranged the said overture from the Concerto in D, which he scored for strings, two flutes, three oboes, two clarinets, two bassoons, contrabassoon, four horns, three trumpets and tympany. It was in this orchestral garb sonorously performed under Nikisch, but did not create a very deep impression.

The further orchestral numbers consisted of the ever welcome Brahms Chorale St. Anthony Variations, the most ingenious and also in every way most felicitous work that has ever been written in the variation form. Lastly of Smetana's lively and highly enjoyable overture to the "Bartered Bride," both of which works in refined and vivacious as well as effective performance greatly pleased a very enthusiastic audience.

The soloist of the evening was Scheidemantel, the renowned Dresden baritone, who happened not to be in the best of voice. His ever intelligent delivery, however, did not fail him, and he gave a very satisfactory reproduction of Beethoven's song "An die Hoffnung" and of a ballad entitled "Herr Oluf," by Hans Pfitzner, sick music which pleased me as little now as it had done at a Richard Strauss concert last spring, or at Crefeld, when it was sung at the meeting there of the Deutscher Musikverein.

At the next concert d'Albert will be the soloist, who is to perform the Brahms B flat Piano Concerto, and the orchestral numbers will be Beethoven's "Egmont" overture and the Ninth Symphony.

Quite in contrast to Arthur Nikisch's pronounced principle of not wanting to perform compositions of music critics stands the action of Professor Siegfried Ochs, who placed several of such works upon the program of this week's first commemoration concert given by the Philharmonic Chorus.

It is quite characteristic for Prof. Siegfried Ochs and the aims of his Philharmonic Chorus that he commemorates the twentieth anniversary of the existence of the choral organization he founded and fostered, not merely with a re-

production of "The Creation," the oratorio which was the first great task the Philharmonic Chorus performed twenty years ago, but that this commemoration concert, which will be given next Monday night, was preceded this week by a concert at which only novelties filled the program.

These novelties were all works of composers living in Berlin, and the way in which they were studied shows that the Philharmonic Chorus under Professor Ochs' direction does not now shirk hard work, though the summit of artistic glory has long been attained by the organization, which is unquestionably one of the world's greatest and most masterly trained bodies of amateur vocalists. No other chorus of approximately the same number of singers could have accomplished as pure in intonation a reproduction of the sixteen part a capella chorus by Richard Strauss, a setting of the poem, "Der Abend," by Schiller. I heard an attempt at doing it by a Rhenish a capella chorus which in no way could compare with it; in fact, very nearly was a failure. In this, perhaps the most complicated piece of vocal writing extant in all musical literature, the four voices are all subdivided into four separately moving parts, and the score is frequently almost as complicated as one of Richard Strauss' orchestral scores, especially in the episodes in which he keeps all sixteen voices moving at the same time. He treats also the human voices very nearly like orchestral instruments, and demands of them enharmonic changes that would stagger any ordinary chorus. Thus, to name an example, there occurs in this work a bar closing on the common chord of A flat minor, from which chord the tenors hold the note of C flat, upon which the altos enter with D, and the sopranos with G. It is almost an impossibility for a chorus to produce the resulting chord in clean intonation, for with the human voice the note C flat is not identical with B natural as it is upon a piano, and of course it took lots of rehearsing until the tenors contrived to consummate the enharmonic change demanded by the composer. To the Philharmonic Chorus belongs the honor of having sung with pure intonation this sixteen part chorus of Richard Strauss, which some other conductors, who have neither Prof. Siegfried Ochs' courage and energy nor his material, laid aside quickly after looking at the score, because it seemed an "impossibility."

A valuable work was Otto Taubmann's (the Berlin Boersen Courier's music critic) setting of the Thirteenth Psalm, for soprano and bass solo, eight parts double chorus, orchestra and organ. It is a work replete with the most scientific and at the same time most complicated polyphonic writing. In structure it is divided into three sections, the first one of which in the main consists of a broad and noble triple fugue, in which the composer's intention to depict in tones "a deeply depressed mood which occasionally rises up into loud outbreaks of strong yearnings of the soul" is realized with dramatic truthfulness. This is also the case in the antiphonally treated dialogue between the Priest, baritone solo, and the chorus in the second section to the words, "Behold and listen," which is most impressive, as well as sincerely devout in spirit. After an orchestral interlude and soprano solo of much beauty, which latter Mrs. Professor Blanck-Peters sang excellently, in the third section the mood rises to devotional hope with the words, "Arisen has the day," which are set in strict fugal form, the chorale being used as a cantus firmus in the tenors. This is really a wonderful piece of contrapuntal writing, not of the sort employed by the late H. W. Schweinicholl, where the subject is made to fit the underlying text merely in order to show the technical ability of conquering the form, but Taubmann treats his subject in complicated forms because that is with him his natural modus of musical expression, and because the subject seems to demand this and no other form of expression. Despite the complicatedness and enormous difficulties pervading this score there is a general trait of naïveté or simplicity in the matter of invention, the effect being that the work is born of an innate, sincere, religious feeling, which, springing from conviction, also sounds convincing. I was so affected by this music that most everything that followed afterward sounded tame and partially artificial to me. Especially was this the case with Friedrich E. Koch's pretentious and equally hollow "Hymn to the Sun." Robert Kahn's "Mahomet's Gesang" for chorus and orchestra was no novelty. It is a composition which begins most promisingly, but soon peters out into musical shallowness. Prof. Ernst Rudorff's six part chorus, "Gesang du die Sterne," sounds less dry, or should I say academical, than might have been expected from the old foggy Royal High School first piano teacher. Of four Lieder which Frau Herzog contributed to the program, I liked only Prof. Ernst Eduard Taubert's "Goldammer," which combines a Schumann "Vogel als Prophet" with Alabieff's "Nightingale" mood, and was as well sung as it was received. The same composer's "Ode" sounded labored, Pfitzner's "Wie Fruehlings ahnung" artificial, and Humperdinck's "Star of Bethlehem" more childish and childlike.

At the Royal Opera House Gounod's "Romeo and Juliet" was given for the first time last Tuesday night



after an interval of many years, the last previous performance having taken place, according to the Berlin papers, on April 26, 1884. The first Berlin performance took place on November 25, 1869, when the cast was an exceptionally fine one, Miss Mallinger being the Juliet, Ferenczy—later on Ernst—Romeo, Betz Mercutio, Charlotte Grossi the Page and Fra Lorenzo was impersonated by Fricke. I have heard the best performance of "Romeo and Juliet" in New York with Eames and the de Reszkés, a cast that could not very well be beaten. In Berlin I saw this lyrical setting of a great drama at Kroll's with Sembrich, and at the Theater des Westens with Prevost. It seems to be revived here only when some coloratura star wants to shine as Juliet. Such was also the case here at the Royal Opera House this week, and the star was an American. You could have known it from the appearance of the auditorium, especially of the boxes, in which a galaxy of the American colony at Berlin was represented, from the Embassy down to the boarding house keepers. The star was Miss Geraldine Farrar, and this time she pleased me very much better than she had done as Zerlina in "Don Giovanni." In looks she is a decidedly far more sweet and poetical Juliet than she appears a robust peasant girl in the other part, and then the difference in the music! Miss Farrar, who could not do justice to Mozart, and whose voice was swamped even by a Mozart orchestra, was all girlish, tender sweetness and florid suavity in the several love duets which form the only valuable portions of Gounod's score. In Philipp she had quite a valiant partner. The old fellow's tenor voice, it is true, is no longer as luscious as it used to be, but he sings musically, knows how to blend his tones in true suppleteness with those of his soprano sweetheart, and he acts—"oh, simply awfully nice," as one very young American lady remarked within earshot of me. Miss Dietrich looked and sang charmingly; Hoffmann was sonorous as Mercutio, and Moedlinger dry, as usual, as Fra Lorenzo. Chorus and orchestra were splendid under Dr. Muck, and the new mise-en-scène was simply gorgeous. Altogether there was much reason for the genuine enthusiasm displayed by the vast audience.

At the Royal Orchestra's fifth symphony soirée, under Weingartner's direction, the program contained, just as Richard Strauss' and Nikisch's also had done recently, a symphony by Bruckner. Weingartner's selection was the sixth one in the key of A major. Strangely enough this symphony, in direct contrast to all the long, spun out movements of the others in several Sätze, comes to a close so suddenly and unexpectedly that it prevented most among the audience from applauding because they were not prepared for so abrupt a full stop. And yet this very Sixth Symphony is the one which might be most readily "comprehended by the people," for there is joyfulness galore in its A major springtime mood, and the slow movement is replete with melodious charm, or if you prefer it, charming melody, sung alternately by the oboe and the violins.

A Mozart symphony and the second "Leonore" overture of Beethoven were the other works upon the program.

Vladimir de Pachmann is one of the small number of artists who can draw an audience, one that pays, I mean, in Berlin. He is nothing if not sensational, and the Berliners dearly love a bit of sensation. Some go to hear him, but the majority go to have some fun, and both categories get their money's worth. I have made two discoveries—one that there is method in de Pachmann's madness, and the other that his pianistic reproduction can be gauged by the number of pages the piece he plays consumes in print. Pieces of one page in length he performs most admirably, most exquisitely, most ravishingly, or

anything else you choose to designate it. Pieces of two pages are interpreted very beautifully still; with three pages he loses his musical grasp to some extent; with four pages he grows indifferent, and in works of five or more pages he waxes proportionately reckless. Thus in a little "Lied ohne Worte" in G (No. 25, from op. 62), by Mendelssohn, his sweetness of tone and charm of delivery were matchless; he was delightful in some Bach movements from two English suites which he had transformed in tempi and style to suit his own ideas of Bach. The small pieces of Chopin, especially the Preludes, were wonders; but the "Moment Musical," in F minor, by Schubert, seemed less musical, and Weber's "Aufderung zum Tanz," which he played without the logical close, lost much of its musical significance, and Schumann's G minor Sonata, which was the longest piece upon the program, was a perfect musical farce. The andantino he cloyed out into a molasses adagio. The counter accentuations in the scherzo would have made a person laugh, and the final rondo really was not much better than quick acrobatic work. Here he failed to rouse the audience to the applause he expected and thought he deserved. Nothing daunted, he told them so in very plain language, and of course then a storm of handclappings raged through the Philharmonie, and Pachmann, happy, with a smile from ear to ear, sat down again and gave a da capo performance of the same movement.

Mrs. Céleste Chop-Groenwelt, the highly gifted American born pianist, is meeting with considerable success everywhere upon her extended tournée in Germany. Most eulogistic criticisms sent me from the various cities in which she lately appeared in concert bear witness to the lady's enthusiastic and appreciative reception on the part of both audiences and critics wherever she played.

As successor to the late Carl Piutti in the office of cantor and organist at St. Thomas Church in Leipsic, a post once held by Johann Sebastian Bach, the now thirty years old organist of the cathedral at Wesel, Carl Straube, has been selected. This young artist, born in Berlin, has quickly gained a great reputation as a first class organist through concerts he gave in various cities in Germany and through his appearances at the recent meetings of the Allgemeiner Deutscher Musikverein.

At the Royal Opera House Max Dawson, first baritone of the Hamburg opera house, began last Thursday night a series of "guesting" appearances tending towards a definite engagement for Berlin, where he is to replace Bachmann, whose contract will not be renewed by the intendency.

The first part in which Dawson presented himself to a Berlin Royal Opera House audience was that of Hans Sachs in Thursday night's performance of "Die Meistersinger," but the impression he created was, according to the unanimous reports of those critics who attended the performance, not an overwhelming one.

Engelbert Humperdinck, whose music to "The Sleeping Beauty" met with but moderate success at the recent première at Frankfurt on Main, has just finished a new comic opera, entitled "Married Against Their Will," the libretto of which is based upon a French comedy.

One of the next novelties at the Royal Opera House is to be B. Scholz's three act comic opera "Anno 1757," the première of which is to take place on the Emperor's birthday, January 27 next, and will assume the shape of a

festive performance. The libretto treats of an episode from the Seven Years' War. The work of the director of the Frankfurt Raff conservatory was, as I happen to know, strongly recommended for first performance by—Richard Strauss, but what made the radical modern musician advocate the acceptance of an opera by one of the most radically reactionary musicians of all Germany I could not find out and am at a loss to comprehend. Bernhard Scholz's comic opera "The Zieten Hussars" was given at the Berlin Royal Opera House many years ago without lasting success.

Louis Selar von Stankovits, one of the best known operatic agents of this country, died after a prolonged illness on Wednesday afternoon in the seventy-second year of his life. He was during the seventies the director of the former National Theater at Berlin. Later on he founded his theatrical and operatic agency, and as he was both energetic, honorable and a good connoisseur of vocal and histrionic talent, he quickly made his way. He also helped many others to make theirs, and he was not only the promoter but also the discoverer of a good many artists who after Selar's placing of them became famous. To mention only a few of the artists he handled, I begin with Marianne Brandt, Lola Beeth, Marie Renard and Elizabeth Leisinger. Furthermore Marie Goetze, Ida Hiedler, Emmy Destinn, Susanne Laval, Louise von Ehrenstein, Désider Aranyi, Mathilde Kraus-Fraenkel, Mia Werber and a good many others he helped to their operatic début. Nikolaus Rothmühl was through Selar's efforts engaged for the Berlin Royal Opera House, just as Miss Hedwig Schacko owed him her Frankfurt contract. All of these artists and a good many others to whom he was a helper and adviser, as well as a host of personal friends, will keep Louis von Selar's memory green.

On Tuesday of this week Kapellmeister Laube celebrated at Hamburg the twenty-fifth anniversary of the existence of the Laube concerts. A well attended commemorative concert was given for the occasion. Laube's chief merit is the popularizing of music in Hamburg, just as Bilde did in Berlin. Shortly after he returned from the Franco-German War, in which he had been bandmaster of the Thirty-first Regiment of the infantry, he began his concerts. He felt that good music for the less purse proud people was wanting in Hamburg, where at that time the expensive and ultra conservative Philharmonic Society held a concert monopoly. On December 1, 1877, he quit the military service and organized an orchestra of his own, which soon became so popular that he was gradually able to increase the number of performers to sixty. His orchestra and his concerts were sympathetic to the middle class of the Hamburg citizens, so that now for a quarter of a century they have been exceedingly well patronized, and are a standing feature of Hamburg's musical life. May they continue in prosperity for a good long time to come.

In Stettin the Passion Cantata, "Golgotha," by C. Ad. Lorenz, was performed for the first time last week, and created a deep impression upon a large audience. The choral work is said to evince considerable depth of musical feeling, nobility of expression and perfect mastery over the technic of composition.

At Cologne there died this week one of the oldest and most popular of the city's pedagogues at the age of seventy-three. His name was Nicolaus Hompesch, and he was a graduate of the Cologne Conservatory, at which institute he afterward became a teacher. For fifty years he taught the piano there without an interruption until on July 30 of this year he retired on a pension. He did not long enjoy his otium cum dignitate, for after only

## AUGUSTA

Soloist during the past season with Gerike, Thomas, Paur, Walter and Frank Damrosch, Klengel, Ernst, Mollenhauer and other noted conductors.

Residence Studio: 571 Park Avenue.

## HERBERT WITHERSPOON

BASS

Management HENRY WOLFSOHN,  
131 East 17th Street, NEW YORK.

CONCERT DIRECTION

## N. VERT.

LONDON, ENG.: 6 CORK ST.

NEW YORK: 9 E. SEVENTEENTH ST.

## COTTLOW

Management: HENRY WOLFSOHN.

RICHARD C.

## KAY

BOY VIOLINIST VIRTUOSO,

26 East 11th St., NEW YORK.

## BROAD STREET CONSERVATORY OF MUSIC,

GILBERT RAYNOLDS COMBS, Director.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE

PRODUCTION. STYLE. REPERTORY.

## Mr. HERMANN KLEIN

gives instruction in

## The Art of Singing.

PRODUCTION.

ENUNCIATION.

DICTION.

LIEDER.

OPERA.

ORATORIO.

STUDIO: 184 West 77th Street, New York.

Telephone: 2901 Riverside.

## THE ARENS VOCAL STUDIO

Tone Building a Specialty. Normal Course for Voice Teachers. Send 4 cent stamp for booklet, "My Vocal Method"

In preparation:

"Twenty Lectures on Voice Culture."

305 Fifth Avenue, New York.

Voice Examination daily at 3 P. M., Wednesdays Excepted.



just four months of it Hompesch was called to a better life, where there are no piano lessons, by a stroke of apoplexy.

Siegfried Wagner will not limit his benevolence for Amalia Materna to the single concert given at Vienna recently. It is now announced from St. Petersburg that in January next the Siegfried of Bayreuth will concertize several times at Moscow and St. Petersburg in conjunction with Madame Materna.

Musical callers at the Berlin office of THE MUSICAL COURIER during the week just closed were Heinrich Gottlieb-Noren, the former director of the Crefeld Conservatory; Messrs. Schneider and Verron, two former vocal pupils of Mme. Anna Lankow, of New York, and Miss Alma Stencel, the young California pianist, who under Leopold Godowsky's masterly guidance has made such wonderful progress in comparatively short time that her performance of Beethoven's C major Sonata sounded like a revelation to me. O. F.

(For later Berlin news see page 36.)

### Van Hoose in Henschel's "Requiem."

OF Mr. Ellison van Hoose's singing in Georg Henschel's "Requiem," written in memory of his wife, the late Lillian Hailey Henschel, and produced for the first time by the St. Cecilia Society in Boston on December 2, the critics said:

The full, brilliant tenor of Mr. van Hoose, who has no superior—if, indeed, an equal now—for such music, completed the quartet.—Herald.

Mr. van Hoose's singing throughout was simply exquisite.—transcript.

Mr. van Hoose was in excellent voice, and of soloists made the most favorable impression.—Post.

Mr. van Hoose acquitted himself well in the tenor music.—Globe.  
Of Mr. van Hoose's singing on other occasions these notices were published:

Ellison van Hoose sustained the trying part of "Faust" with ability and success. He was in excellent voice, which well endured the strain to which it was subjected.—Philadelphia Inquirer.

Ellison van Hoose gave his best lyrical display in "Faust's" dramatic "Invocation to Nature," and he was artistic in his phrasing from start to finish.—Philadelphia Record.

Mr. van Hoose was heard in his best in the "Invocation to Nature," which he sang in a really stirring manner.—Philadelphia Ledger.

Ellison van Hoose, tenor soloist and full fledged American, has no need of pompous proclamation by cannon or bell, for honest merit such as his leads to one goal only, success. For his rich, vibrant voice, that loves association with unblemished intonation, it is easy, graceful stepping from entrancing pianissimos to climaxes that set the heart strings fluttering. His topmost notes burn in candescence, while in every range they melt into cadences of purest limpidity, little matter how harsh dramatic demands may be. He scored heartily in the "Celeste Aida" aria. In the Massenet "Hérodiade" he was tremendously impressive, responding to a "stunning" recall with Liszt's exquisite song, "O Komm im Traum," in which the inherent beauty of his voice stood out cameo-like against the accompaniment on piano. Van Hoose is an artist of calibre, no mistake, and Pittsburgh audiences have no hesitancy in so appraising him.—Pittsburg Post.

Mr. van Hoose repeated his success of last season, his fine tenor voice appearing to fine advantage in his selections. He is undoubtedly one of the finest tenors in concert work.—Pittsburg Leader.

Mr. van Hoose never sung as well in Pittsburg as he did last night. In every demand the splendid tone and his intelligent command was evident.—Pittsburg Dispatch.

## ENGLISH ON RUSSIAN.

TAVISTOCK VIOLIN ACADEMY,  
3 WALTERTON ROAD, W.,  
LONDON, DECEMBER 19, 1902.

To the Editor of The Musical Courier:

DEAR SIR—I read with considerable interest and amusement the letter from Platon Brounoff which appeared in your issue of November 26 under the heading "A Word for Tchaikowsky."

Your correspondent states that he does not know Algernon Ashton. The perusal of Mr. Brounoff's letter leaves me convinced that the loss is entirely on his side. Let me try to remedy it. Algernon Ashton was born in Durham December 9, 1859. At the age of three, immediately after the death of his father, he was taken to Leipzig. There he remained till he was twenty-one, when he came to London, which is his permanent place of residence.

Mr. Brounoff later in his letter asks "Where did Mr. Ashton receive his musical education to have a musical right to say that Tchaikowsky is not a genius?" Of course, as you will already have guessed, the answer to that question is the magic word—magic in the domain of music—Leipzig.

Here, in this historic centre of musical learning, this life endowing sun, to which all other musical centres were but obedient planets and servile satellites, his natural abilities were fostered and developed by such illustrious men as Jadassohn, Reinecke, Iwan Knorr, Coccius and others. Furthermore, he studied composition at Frankfurt under Joachim Raff. He has now been for some seventeen or eighteen years an esteemed professor of the piano at the Royal College of Music, London.

I think that after this personal introduction Mr. Brounoff will perforce admit that Algernon Ashton has a musical right to express his opinions as to the real artistic value of any composer's work. As a matter of fact, his opinions are held in high esteem by those who really know him well. Surely Mr. Brounoff does not need to be told that Algernon Ashton is himself a composer of distinguished merit. Or are we to hurl back at him the spirit of one of his own queries and ask "Where was you riz?" I do not propose to trespass on your valuable time and space to the extent I should like in my desire to make Mr. Brounoff more fully acquainted with this truly great musician. But will content myself with saying that his symphonies and chamber music works display a loftiness of aim and purity of purpose such as have rarely, if ever, been approached in the whole history of that branch of musical composition.

Mr. Brounoff may affect to think that I am alone in this opinion. To attempt to prove the contrary I should need to quote a considerable portion of the English Musical Directory. I may mention, however, that our premier critic, Mr. Fuller-Maitland, says in one of his books on English music that in some features Algernon Ashton surpasses the great masters. To sum up the foregoing in the briefest manner, Mr. Ashton is a man of acknowledged musical ability, trained in the best seat of learning in his art, and a man now occupying an eminent position in London musical society.

Outside his art he is a man with a great knowledge of the world, and with a vast amount of information on various matters, political, social and artistic, that renders him a terror to the aliphod pressman.

Consequently, when a critic in a reputable musical journal takes it upon himself to belittle sundry of the world's greatest geniuses for the sake of glorifying a brilliant and fascinating musical juggler, Mr. Ashton jumps on that said critic with both feet, and in so doing earns the gratitude of all serious minded musicians.

And now as to the paragraph which has led to this most entertaining discussion. Platon Brounoff tries to pose as a splitter of hairs with a vengeance. He contends that

the writer of the criticism in question does not make a direct statement—merely a supposition. But such a supposition or inference, being drawn in the publicity of a printed journal, amounts to an expression of opinion. Therefore, when he says "this would appear to be the difference between talent and genius," he practically says that in his opinion Tchaikowsky was a genius, while Schumann, Chopin and Mendelssohn were merely talented. Of course I don't pretend to hold that this critic's opinions are worth this discussion. To me the man who says no progress is discernible in the works of those illustrious masters, but often a decadence, writes himself down an ass in very large letters, indeed. Schumann's sad ending has nothing to do with the point at issue, so cannot be used to support his weak kneed suppositions.

I am afraid I am now writing to very little purpose, for Mr. Brounoff puts himself out of court by two admissions in his letter. Firstly, by saying that he knows nothing about the gentleman whose judgment he attacks, and secondly, by owning that he is himself a Russian and a pupil of Rubinstein, and of Rimsky-Korsakoff. He thereby lets the cat out of the bag and confesses that his patriotic sentiments outweigh his powers of musical discrimination.

I am glad that it is so, for after the high esteem in which I hold Americans, I should feel considerable regret if it were shown me that they, too, have succumbed to the absurd Tchaikowsky craze that is such a conspicuous blot on the musical activity of this country at the present time.

That Tchaikowsky has written much that is charming and delightful to listen to is a fact that no one with any pretensions to musical knowledge would dispute. And, on the score of originality, what could be more original than the "Pathetic Symphony"? Why, in this work he actually puts the slow movement at the end, and so throws the whole composition out of balance. There's transcendent genius for you.

The very violence of this fad in the old world will wear itself out very soon, and there is a danger that the reaction will go too far in the opposite direction. But when the foot rule history, the unerring gauge of all things, big and little, has been applied to the present age, it will be found that Tchaikowsky, while deservedly occupying a niche in the Temple of Fame, will certainly not be on the same plane as the real geniuses of music, such as the three mentioned by the said English critic. The works of a real genius always exhibit a certain inevitableness; one feels that they are the involuntary outpourings of a great mind. But in Tchaikowsky the most striking feature is a certain deliberate calculation. One feels him saying, after the perpetration of something more than usually bizarre, "There, now, what do you think of that?"

Of course I don't expect to convince Mr. Brounoff; it is a point on which one can but say time will show. But I hope I have shown him that it is advisable to make sure of the personality and status of a person before calling in question anything that person may say. With many apologies for having trespassed to such an extent on your valuable time and space, I remain, yours very truly,

H. SAINT-GEORGE.

### Debut of Miss Katharine Minahan.

MISS KATHARINE MINAHAN, a young soprano, will make her debut at a recital at the Waldorf-Astoria January 5. She will be assisted by Miss Mary Louise Clary, contralto; Dr. Carl E. Dufft, basso, and Hans Kronold, cellist. Mrs. Benjamin B. Odell, wife of Governor Odell, is one of the patronesses, and there are many other prominent New York and New Jersey women on the list. Miss Minahan is a daughter of Col. Daniel F. Minahan, of Orange, N. J. A year ago she was graduated from the St. Elizabeth convent, near Morristown, N. J.

## Mme. Matja von Niessen-Stone

MEZZO SOPRANO.

VOCAL RECITALS

In English, French, German, Italian and Russian.

For terms and dates address

ALICE E. JOSEPH, 7a Hanover St., London, W., England.



THE  
Smith & Nixon

THE GRAND PIANO  
IN UPRIGHT CASE.

Built on the principle of the  
Parlor Grand, and its equal in  
musical results. This  
system of construction properly  
presented, gets other upright  
pianos out of competition.  
Reasonable inducements  
offered dealers.

The Smith & Nixon Piano Mfg. Co.  
19-23 East Fourth Street,  
CINCINNATI, OHIO.

## HASLAM,

Professeur de Chant.

POSE, TECHNIQUE, STYLE, RÉPERTOIRE,  
OPERA, CONCERT.

Direct Communication with European Managers.  
2 rue Malleville (Parc Monceau), PARIS.

## Fletcher Music Method

EVELYN A. FLETCHER-COPP,  
1225 Madison Avenue, New York.

## ELECTA GIFFORD,

SOPRANO.

Western Tour January and February. Assisted by  
Mr. W. ALLEN SCHOFIELD, Pianist, of London, England.  
Tel.: 1086 Madison Square.

Address 26 W. 27th Street, - NEW YORK.

## MONTEFIORE

CAROLINE

### Concert Soprano.

German Lieder,

American and English Songs,

Modern and Old Italian,

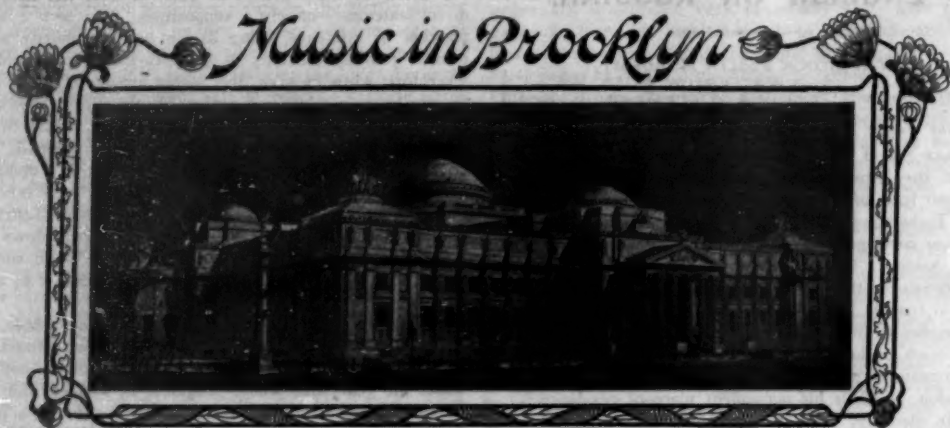
Oratorio and Arias.

(Engaged for Berlin, Paris and London in  
January, 1903.)

Representative: WM. MAXWELL, 8 East 16th St., NEW YORK.

Private Address: 3030 Broadway, New York





**F**OR three months the Brooklyn Choral Art Society rehearsed for the Christmas concert given at Association Hall Monday evening of this week. The society has made a record for artistic singing of which the conductor, James H. Downs, may well be proud. But unless the musical people of Brooklyn take more interest in the future concerts than they have in the events of the past, the society must disband. As the crisis has come, now is the time for the talkers to subscribe or hereafter forever hold their peace. For five years Mr. Downs and a few of his faithful followers have paid the deficit after each concert. It would be unreasonable to expect them to keep on struggling to do what their purses can ill afford. When the year is young it is a good time to make amends, and so far as the Choral Art Society is concerned many in Brooklyn have neglected a sacred duty. The society is devoted to the study of music of the most exalted character, and at all concerts has given noble illustrations of a capella singing. For two seasons the Brooklyn Institute assisted Mr. Downs by giving the concerts under Institute auspices. The results do not seem to have been much greater—consequently the society is making a final effort unaided to secure the proper financial support to continue the work.

The Choral Art Society is composed of thirty-two soloists, most of whom sing in the Roman Catholic church choirs of Brooklyn. The members are:

Miss Florence Bishop,	Miss Florence E. Doud,
Mrs. Agnes Butler-Costello,	Miss Gertrude Gallagher,
Miss Mabel Christopher,	Mrs. Tillie Kennedy,
Miss Marie T. Flaherty,	Miss Mary Murphy,
Miss Mary Mulligan,	Mrs. Katharine Wilson O'Neil,
Miss Anna G. Nowaczek,	Miss Marie Adele Stilwell,
Miss Elizabeth O'Connor,	Miss Alice L. Sullivan,
Miss Kathleen Poulson,	James J. Byrne,
Miss Genevieve Shaw,	George Edward Costello,
Frederick J. Budelman,	Charles Clark Dunn,
Andrew J. Curran,	Edward Fearon,
Peter J. Collins,	George S. Madden,
John Fardy,	Oliver P. Malone,
Joseph Lloyd,	Francis P. Mooney,
George W. Mitchell,	Richard V. Mooney,
Arthur P. Silbernagle,	Thomas Taaffe,

The music sung at the concert Monday night included beautiful numbers by Purcell, Palestrina, Bach, Rhein-

berger, Brahms and Pearsall. Miss Florence Terrel was the piano soloist.

There was plenty of good cheer in the music of the Christmas concert given by the Institute in Association Hall Monday afternoon of last week. Miss Marguerite Hall, mezzo soprano, sang delightfully songs by Victor Harris, Richard Mansfield, Liza Lehmann, Georg Henschel, Leo Stern, Maubert, Kjerulf and Gounod. The manly baritone of Gwilym Miles, ever good to hear, pleased the young folks immensely, as it did that of their elders. Mr. Miles' songs were by Foote, Slater, Gounod, Neidlinger and Lohr. All were not Christmas songs. Nevertheless, none lacked the glad note for which all the world is seeking at this festive season of the year. William Grafing King, a professional pupil of Carl Venth, played as violin solos numbers by Wieniawski, Schumann and Musin, and he too scored a big success. Alexander Rihm was at the piano.

Mrs. Mary Gregory gave her closing lecture recital before the Brooklyn Institute Tuesday morning, December 23. The sub-topic for the day was "Interpretation, Character, Ethics." As illustrations these interesting works were played: Kreisleriana, No. 2, Schumann; Polonaise and Berceuse, Chopin; "Watchman's Song," Grieg; "Kamennoi Ostrow," Rubinstein.

Christmas entertainments with notable musical features were given during last week by the Brooklyn Arion, the Brooklyn Liederkrantz, the Haydn Maennerchor and other singing societies in the borough.

Sunday afternoon, January 4, the Brooklyn Arion will give a matinee at the clubhouse in Arion place, near Broadway.

The first Institute concert in the new year will be the recital by Madame Schumann-Heink and Anton van

Rooy at the Academy of Music, Wednesday evening, January 7.

A Happy New Year to all Brooklyn readers of THE MUSICAL COURIER.

#### MENDELSSOHN TRIO CLUB CONCERT.

SCHUMANN'S Trio, op. 63, and the Arensky Trio in D minor were played at the third concert of the Mendelssohn Trio Club. Although the concert was given Monday afternoon of Christmas week, a large audience assembled in the ball room of the Hotel Majestic to enjoy the music. Alexander Saslavsky, the violinist of the club, assisted at the piano by Charles Gilbert Spross, performed Tchaikowsky's "Serenade Melancolique," as the middle program number. The violinist played it beautifully, bringing out all the sadness and beauty in the composition. In the performance of both trios the club gave evidence of thorough rehearsing. The members of the club are young men, and so it seems natural that the romantic character of the music appealed to them. There is, too, sincerity and earnestness in all that the club attempts. Leading residents of the upper West Side of the city have done much to encourage the club in its efforts to advance the cause of good music in that section.

The vocal soloists for Monday afternoon were Mrs. Beatrice Fine, a charming soprano, and Edward F. Barrow, an excellent tenor. Mrs. Fine sang a minuet of the seventeenth century by Weckerlin, and "Toujours a Toi," by Tchaikowsky, and the rare sweetness of her voice delighted the listeners. Mr. Barrow sang two clever songs by Mr. Spross, "Jean" and "Eventide and Thee," and "Maytime" by Hammond.

Monday afternoon, January 26, is the date of the fourth concert. The patronesses of the series include: Mrs. Charles G. Braxmar, Mrs. Harry B. Chase, Mrs. Frank Chatworthy, Mrs. Charles A. Clinton, Mrs. Gilbert Colgate, Mrs. Benjamin M. Day, Mrs. George Lord Day, Miss Gertrude Dougherty, Mrs. A. Dutenhofer, Mrs. Henry T. Edson, Mrs. George W. Galinger, Mrs. Olin D. Gray, Mrs. Benedict J. Greenhut, Mrs. Joseph Gross, Mrs. N. E. Hurlbert, Mrs. Hiram Cleaver Kroh, Mrs. Daniel A. Loring, Mrs. C. E. Mabie, Mrs. John C. Marin, Mrs. Frederick Mead, Mrs. Bradford Rhodes, Mrs. Jacob Rothschild, Mrs. Joseph Rothschild, Miss M. G. Schirmer, Mrs. Ferdinand Seligman, Mrs. George W. Tooker and Mrs. J. Hood Wright.

In January the club will give a number of concerts out of town; and on the tour will be assisted by vocalists of national reputation.

#### Stocker Pupils Give a Recital.

THURSDAY evening, December 18, Miss Sammé and Miss Wrissenberg, two of Mrs. Stella Prince Stocker's vocal pupils, gave a recital at their studio, 2 West 104th street. Selections by Cowen, Becker, Gounod, Mozart and other composers were given, and the pupils received congratulations on their progress. Miss Edith Roberts, violinist, assisted.

The Cecilian Quartet, recently organized, added much to the pleasure of the evening. The combination of violin, flute, 'cello, and piano is rather unusual. The effect of the four instruments is beautiful and especially suited to the drawing room.

#### SYMPHONY CONCERTS.

### PHILADELPHIA ORCHESTRA.

#### FESTIVALS.

### THE LACHMUND CONSERVATORY,

132 West 85th Street, NEW YORK.

All Branches. Fourteen Teachers. Private Instruction.  
Mr. CARL V. LACHMUND teaches exclusively at this Conservatory.

FRITZ SCHEEL, Conductor.

OFFICE: 1320 CHESTNUT STREET.

#### ORATORIOS.

### JUST PUBLISHED. THE NEW JERUSALEM

A Sacred Cantata by CHARLES ERWIN DAVIS.  
Written for Four Solo Voices and Chorus. Send for Prospectus.  
AMERICAN CHURCH CHOIR PUBLISHING CO.,  
150 Fifth Avenue, NEW YORK.



### ANTONIA SAWYER,

Contralto.

1690 Broadway,  
NEW YORK.

Season 1902-1903

# FANNIE BLOOMFIELD ZEISLER

Mrs. ZEISLER will be available in America only after January 15, 1903.  
Applications for Terms and Dates should be sent to

DUNSTAN COLLINS, 55 Auditorium Building, CHICAGO.



## THE PERILS OF PARIS.

**A**N editorial recently printed in THE MUSICAL COURIER warning parents against leaving their daughters alone in Paris has everywhere attracted much attention and caused considerable newspaper comment. There seems to be only one sentiment on the question. This sentiment is best expressed by the Paris correspondent of the New York Sun, and in the belief that some things cannot be repeated often enough for public good, THE MUSICAL COURIER publishes in full this frank endorsement of its own stand on an important matter. The Paris correspondent of the Sun says:

The tragedy of Mrs. Ellen Gore does not stand out uniquely in the annals of the American colony in Paris, except by the publicity that has been given to it. Other American girls have been done to death or left to die in mystery and indifference. And just as there are tragedies that do not become known, so there are more that stop at the supreme sacrifice of life. The girl has saved her life, yet carries hate and sadness in her heart.

Most numerous of all, however, are those who have played with danger, who have wilfully and ignorantly let themselves be put in false positions, who have been fooled into all sorts of compromises.

The truth is that our girls who come to Paris walk, as The Lady walked in "Comus," very innocent amid a horrid rout, protected mainly by their innocence and plain dumb luck against all kinds of beasts.

The really tragic thing is the indifference of our colony. Would you think it would let a nice girl starve to death; a girl it had received at 5 o'clock teas?

The girl who had starved to death had come to Paris "to write for the magazines." At the beginning she lived on some funds she had brought with her. She found every girl she met engaged in seeming to do something; even rich girls went to the life classes, or the singing classes, or to lectures at the university. The new girl breathed in hope and confidence. Success would come to her if she worked conscientiously. Meanwhile she spent her money and established a wide circle of acquaintances. Poor innocent! She soon caught the malaria of the colony. Among the lotus eaters, in their atmosphere of cultured dilly dally, she learned to kill time planning work she never finished; and the fatal habit of the afternoon tea was fastened on her.

How could she dream that tragedy could wait at the end of so much careless kindness? The colony was kind. She had two rooms; she did not entertain; no one expected it of her; and it was no one's business how she lived. She was very pretty; and the rout of Comus pressed her sorely.

Theoretically she was doing her own cooking when she died. The colony is tender hearted in its way. It is now told how indulgent grandes dames used to turn their heads and seem to take no notice when the girl slipped surreptitious sandwiches and cakes into her pockets at their 5 o'clock teas.

So the girl weakened, gently, dawdling in her very starving, dilly dallying in dying, true to the last to the spirit of the colony! The doctors said that she died of debility. They gave her a handsome funeral at a church in the Avenue de l'Alma, and the flowers cost a great deal of money.

In its practical indifference to these things our colony in Paris copies French society, which has no protection for girls unprotected by their parents.

In Paris any man is free to pay his "court" to any girl he may have the good luck to discover parted for the moment from her mother, guardian or chaperon. He may follow her on the street, saying what he will; he may persecute her in drawing academies, singing schools and lecture rooms; he may waylay her in hotel corridors and dog her up and down boarding house stairways. Whatever happens, he is always in the right and she is always in the wrong.

If the French have rules like these for their daughters, how shall the foreigner escape them?

There is a girl from America in Paris at the present moment, talented and beautiful, whose voice may make her fortune as the world goes. Three times she has had to change her music teacher in the past year, and she is now working with a women trainer! The men could not refrain from trying for "successes" with a girl whose dismay would have cooled down an Anglo-Saxon man.

One of these male Parisian voice trainers imagined a subterfuge that so recalls the earlier incidents of the Gore tragedy that it might well serve as a key for the unlocking of the later mystery.

The girl had left him for another vocal trainer. Therefore he sent her a petit bleu—a letter envelope that travels from one part of Paris to another in pneumatic tubes—saying:

"Mademoiselle, I have a communication of the first importance for you. Will you do me the honor to find yourself chez moi [at my place] this afternoon between 4 and 5 o'clock? The communication I have to make promises to have influence for good on all your future career as an artiste. Therefore, I implore you, do not disregard it."

The girl was poor, and it might mean an operative engagement, something, as you will see, she had begun to despair of in Paris. At a sub-post office she wrote him a petit bleu declining. Then, on the impulse, she tore it up and went to the man who had already "paid his court" to her. The fellow had three arguments all ready—free tuition, an engagement—and a seven shot revolver.

"Be mine!" he hissed in concentrated passion that immediately turned to abject fright when the brave girl grabbed the weapon in his hand.

"But mon Dieu, be careful, mademoiselle; it will go off and kill us both!" he cried. Then, as he let go of it:

"Mademoiselle, dear mademoiselle, I beg of you, don't shoot!"

The girl still keeps that pistol. One of the best and kindest matrons of our colony, who gave these details, has seen it.

What is the difference between it and the revolver that killed Mrs. Ellen Gore? None, probably, except the accidental discharge of the latter in a similar struggle; for the story of her Russian slayer is believed by no Americans in Paris.

Indeed, this asinine bluff of the revolver is one of the stock resources of the European lady killer. Three years ago in Rome an Italian army officer, one of those furnished by contract to a famous tourist pension for dancing partners, drew on a girl from Ohio, in a cab.

"I will kill you, then myself!" he whispered in the proper tone of passion, but when the girl from Ohio laughed at him his whole effect was spoiled. Of course, she ought not to have been alone in a cab with him; and Mrs. Gore

and the girl who grabbed the pistol ought not have gone alone to the men's rooms. Yet both were decoyed thereto by lying telegrams, and the life in boarding houses naturally leads to such imprudences.

Then, if every girl who finds herself alone with a Parisian man is to lose all right to his respect, how are our American girls in Paris to take singing lessons? The Parisians settle it by accompanying the girl with a hard headed, tough old chaperon. But what is an expense to the Parisienne becomes an impossible burden to the majority of Americans, already overwhelmed financially.

When you take a pretty American girl to theatre, music hall or circus you know what the ticket seller, ticket receiver, usher, box opener and the women sitting about you think of her and yourself. You know what the cabman thinks of the adventure, and the restaurant waiter and the supper parties and the leader of the orchestra and all his men and the poor loafer on the curb who waits to open your cab door.

You hear (in your mind's ear, from old experience) the whispered gibes and compliments, the cynical appraisements of the rout of Comus. You hate yourself for the false hero, the imitation conqueror, that you must stand for in the European imagination.

But the chaperon? Suppose you insist that the girl shall come with a chaperon. It will make so little difference. "The others" have their chaperons as well. Parisian slang has a name for such chaperons. Indeed, the poor chaperon gets the worst of the gibes. You see, Parisian unmarried girls do not go to theatres or restaurants at all. They do not promenade with men, not even with chaperons.

Then, you will say, the real protection is a husband. No, because in European thought the married woman is the fairest of all game.

Paris should know how things go in Paris; and one simple, single rule will help our girls through nine-tenths of these wretched difficulties.

The rule: When in Paris, either for amusement or for study, never walk or stand or sit alone with any European man a single moment.

And, as a counsel of perfection, here is a sub-rule: Go about only with such American men as happen to be well known to mutual friends, both male and female. Such men have, so to speak, a stake in the society in which you move. They are not irresponsible.

One American mother, while insisting absolutely on the prohibition of European men acquaintances, has made the following regulation for her daughter: Of afternoons Julia may go about with almost any proper American man who has had the felicity to be presented to her. In the evenings she may go out now and then with certain Americans or Englishmen who happen to be living in their fashionable boarding hotel, men who cannot well be talked about, because their own mothers, aunts or sisters are here on the spot to stop it. They form a coalition strong enough to influence the boarding hotel opinion; and in this same coalition are some families living in their own apartments.

This girl will have few annoyances and no troubles in Paris. Neither will two other girls who always go about together. Indeed, when both girls are bright Americans, sure of each other, this makes practically as good a plan as any. The crew of Comus stands quite helpless round the lady when she has a lady partner.



## Mme. MACONDA, SOPRANO.

LAST SEASON SCORED BRILLIANT SUCCESSES IN EVERY CITY OF IMPORTANCE IN THE EAST, SOUTH, PACIFIC COAST AND CANADA, FROM OCTOBER 4, 1901, TO JUNE 23, 1902, INCLUSIVE.

ORATORIO, FESTIVAL, CONCERT AND RECITAL DATES NOW BOOKING.  
Sole Management: LOUDON G. CHARLTON, Carnegie Hall, New York.



## GEORGE DEVOLL, Tenor, EDWIN ISHAM, Baritone,

OF LONDON, ENG.,  
and BOSTON, MASS.

Returning from notable ARTISTIC SUCCESSES in LONDON'S most EXCLUSIVE SMART SET.

REPERTOIRE: Solos and duets of the very best ancient, modern, classical and popular songs.

ORATORIO, CONCERT and RECITAL ENGAGEMENTS now booking.

"AT HOME" MUSICALES A SPECIALTY.

SOLE DIRECTION: LOUDON G. CHARLTON, Carnegie Hall, NEW YORK.



## MARY HAYDON.

**M**ARY HAYDON, the charming young Canadian soprano, who has just returned to this country, after quite an extended absence in Europe, has taken up her residence in New York, and entered upon a metropolitan concert career.

While abroad Mrs. Haydon studied diligently in both London and Paris, under the best masters, in the various branches of vocal art, including Elliot Haslam, the well known teacher of the voice, and T. C. Awant, of the Royal Academy of Music, London.

She is the possessor of a pure lyric soprano voice of great brilliance, flexibility and compass, and of a truly fascinating, bird-like quality. It extends from C below the staff to E in alt, with a perfect command of the trill and all the other embellishments of the coloratura singer.

As **THE MUSICAL COURIER** has previously stated, Mary Haydon is a singer of note, with a really wonderful voice, a high soprano, which, though capable of executing the most exacting coloratura passages, possesses sympathetic tones and qualities. Under Elliot Haslam and other eminent vocal instructors this voice has been carefully developed. But the truth of the matter is Mrs. Haydon sings too well for the general public, who, not being professional musicians, fail to appreciate her vocal achievements. Were she to devote herself to sentimental ballads, instead of to songs such as compose Antoinette Trebelli's repertory, she would gain more popular favor, but would fail to be the fine artist she is today. Though at present a concert singer, Mrs. Haydon's forte is unquestionably operatic music.

Her repertory is most varied and extensive, including the usual operatic and oratorio requirements, and ranging from the simplest ballad to the most exacting aria.

Mrs. Haydon has appeared, with acceptance, in a number of important musicales and receptions in London and Paris, as well as quite extensively in recent concert engagements throughout Canada and in this country, a few criticisms of which are appended:

A great deal of interest had been manifested in the appearance of Mrs. Haydon, and expectations were more than fulfilled. She has a beautiful voice, a soprano of good range and great sweetness, and, in addition, has the advantage of a remarkably good stage presence. Her rendition of "The Last Rose of Summer" was exquisite and full of feeling, and it was certainly the gem of the evening. Bischoff's "Bobolink" and Dell' Acqua's "Villanelle" showed off her voice to great advantage, and testified to the fine training it has had. Mrs. Haydon can find no fault with the reception she received, for it was enthusiastic in the extreme.—*Montreal Gazette.*

The very exacting aria from "Traviata," "Ah! fors e lui," was skillfully rendered by Mrs. Haydon; her pure voice possesses great sweetness and flexibility. The presence of this clever young artist was immensely chic and altogether taking.—*Toronto Mail and Empire.*

Mrs. Haydon's voice is a pure lyric soprano, of brilliant quality and very flexible. She sings florid music charmingly, executing difficult cadenzas in perfect tune and with a musical tone. Withal, Mrs. Haydon is a decidedly handsome little woman.—*Detroit News.*

Mrs. Haydon possesses a pure, clear soprano voice, of which she has perfect control. Her first number, a Villanelle by Dell' Acqua, showed the great capabilities of her splendid voice. Her trill is absolutely perfect. It is a sonnet in music. Mrs. Haydon also sang a pretty ballad by Bartlett, which earned for her most enthusiastic applause and a recall.—*Quebec Chronicle.*

From among Mr. Haslam's graduates are some of the most popular performers in America. Miss Toronto, Bessie Bonnell, Mary Haydon and Theo. van York owe their success to Mr. Haslam.—*New York Times.*

Mrs. Haydon, whose name is growing familiar in the best musical circles, sang with great taste and success. She was made the recipient of heaps of flowers, and in her beautiful gown made the success of the evening.—*Saturday Night.*

Mrs. Haydon is a well known and gifted vocalist, and her rendering of the difficult selections was thoroughly appreciated by the St.

George Society and the vast audience present.—*Toronto Mail and Empire.*

Mary Haydon is a vocalist of very high order. In the Villanelle by Eva Dell' Acqua her wonderful trilling powers were well displayed and fully enjoyed by the large audience. Yet withal, her simple ballads were artistic, and simplicity itself. Hers is a voice of wonderful power and sweetness, of wide range, thoroughly cultivated.—*Observer.*

Mary Haydon is possessed of a pleasing voice, sweet and sympathetic, and well under control. Her selections were in good taste and well calculated to show off her capabilities in all styles of music. In response to encores, Mrs. Haydon gave "The Last Rose of Summer," "Robin Adair" and "Home, Sweet Home."—*Gannaque Review.*

Mary Haydon, the celebrated soprano, has a beautiful voice of great range and sweetness. She sang Handel's "Rejoice Greatly" and Gounod's "Adore and Be Still." With the choir she also sang "Inflammatus" ("Stabat Mater"), Rossini, with charming effect.—*Brockville Recorder.*

Mary Haydon is a gifted artist, and after each number was brought back by persistent encores. Mrs. Haydon has a voice of great compass, sweetness and training.—*Courier.*

Mrs. Mary Haydon is a soprano we would like to hear oftener. She sang the grand aria from "Traviata" superbly.—*Le Passe Temps.*

Mrs. Haydon is under the concert direction of Remington Squire.

## A RECITAL BY A PRODIGY.

**E** NID BRANDT, a child pianist, gave a recital at Mendelssohn Hall, Monday, December 22. The program included Weber's "Concertstück," Handel's "Harmonious Blacksmith" variations, Liszt's "Hungarian Fantasia" and shorter numbers by Schubert, Enid Brandt and Chopin. The child's mother declares that this recital was not given for any other purpose than merely to inspire little Enid with confidence. She has already been withdrawn from the concert stage, and will henceforth devote herself to serious musical study. Enid Brandt is an unusually gifted girl whose future bears watching. She has already acquired a commendable degree of technical finish and even of brilliancy. Her fingers are rapid and accurate, her wrist is flexible, and she coaxes something like a tone from the big concert grand piano. Much musical perception we cannot expect from a child of Enid's age. She merely imitates surprisingly well what has been taught her by her mother, the young pianist's only teacher. Several mannerisms and exaggerations of tempi and phrasing should be corrected. The prodigy's own compositions are neither better nor worse than other works produced under similar conditions. However, the right spark has been implanted in Enid Brandt. Her further musical education should be entrusted to a pedagogue strict, discerning and conscientious. Such a one will guard against premature débuts and kindred dangers for the young artistic soul.

## East Side Opera.

**R**USSIAN grand opera was given last week under the auspices of the Educational Alliance in East Broadway by the Russian Choral Society, composed principally of Russian working men and women. The program was made up of the third act of "Rusalka," by Dargomizsky; the third act of Rubinstein's "Maccabees" and vocal and instrumental selections.

One of the features of the performance was the singing by the Russian Choral Society of a grand Russian potpourri arranged by H. Russotte. The principals in the operas were Mme. Rombro Kranz, soprano; Henry Rarenblatt, tenor, and Boris Sternberg, bass, all of whom have sung in grand opera in Russia. Herman Kaminsky had charge of the stage. There was a chorus of thirty-five. The program was enthusiastically received, and encores were numerous.

## CLARENCE EDDY AT NORWICH.

**C**LARENCE EDDY gave two organ recitals at the historic cathedral in Norwich, England, December 4. In the afternoon and evening he played before congregations of devout music lovers. Organists everywhere will be interested in his programs. For the afternoon recital his list included three preludes by Brahms, a new Fantasia in F major by John E. West, and a new sonata by Ralph L. Baldwin, dedicated to Mr. Eddy by the composer.

The order of the organ works played in the afternoon follows:

Toccata in F major.....J. S. Bach  
Choral Preludes (new) (op. 122, posthumous).....Brahms  
No. 7, O God, Thou Holiest.  
No. 8, A Rose Breaks into Bloom.  
No. 11, O World, I E'en Must Leave Thee.  
Fantasia in F major (new).....John E. West  
Ave Maria, op. 104, No. 2.....M. Enrico Bossi  
Sonata Pathétique (new).....Ralph L. Baldwin  
(Dedicated to Clarence Eddy.)  
Intermezzo.....Alfred Hollins  
Coronation March (new).....Herbert W. Wareing  
L'Angelus.....William W. Starnier  
Toccata.....Charles M. Widor  
(From the Fifth Organ Symphony.)

The congregation sang a hymn, and Miss Lefroy and Mr. Koblich sang a duet by Mendelssohn.

The program for the evening recital follows:

Concert Overture in C minor.....Alfred Hollins  
(Dedicated to Clarence Eddy.)  
Meditation.....E. D'Evy  
Toccata.....E. D'Evy  
The Swan.....Saint-Saëns  
(Arranged by Alex. Guilmant.)  
Pilgrims' Chorus.....Wagner  
(Arranged by Clarence Eddy.)  
The Holy Night.....Dudley Buck  
Prelude and Fugue in A minor.....J. S. Bach  
Vorspiel to Lohengrin.....Wagner  
(Arranged by Clarence Eddy.)  
Sonata in the Style of Handel.....Wolstenholme  
Lamentation, op. 45.....Guilmant  
Concert Overture in E flat.....Faulkes

The appended extracts are from reports in the Norwich daily papers:

Clarence Eddy, who lives in Paris, devotes his life and energy to organ playing, and he brings out such hidden qualities in the instrument, and puts such unexpected life and soul into whatever music he plays, that his performance is always a revelation and delight to his audience.

We all know the perfection of our cathedral organ, and many of us have heard it splendidly played by different well known organists, but rarely has one so fully realized its fine quality and the depth and delicacy of its compass. The very wintry weather was doubtless mostly to blame for, as the Dean remarked in his short address, "not having the response they had hoped, in this effort to exhibit to the fullest the worth of our superb organ, by giving the works of our most famous composers by the leading organist of the day."—*Norfolk Daily Standard*, December 5, 1902 (published at Norwich).

His execution both on the manuals and the pedals was remarkably neat and accurate, and all the pieces were played with consummate taste. In the nave, which was well filled, it was impossible satisfactorily to hear the softer combinations of stops, and the echo organ was almost inaudible. Bach's Toccata in F major was given in masterly style, and the Choral Preludes by Brahms were artistically interpreted. Three pieces by lesser known writers were treated with the skill which has gained Mr. Eddy so wide a reputation. The four movements of Ralph L. Baldwin's "Sonata Pathétique," dedicated to the player, were treated with unerring technique and musicianly feeling.—*Norwich Evening News.*  
Mr. Eddy gave other recitals during December in England and Ireland.

## Munich's Program.

**N**EXT summer's Wagner festival at Munich will begin on August 8 and end on September 14. There will be twenty-four performances, and the operas to be heard are "Lohengrin," "Tristan," "Meistersinger" and the four "Nibelung" dramas. Madame Nordica will again represent America among the singers.

## Mrs. HELEN TRUST

### SOPRANO.

Vocal Recitals in English, French, Italian.  
33 Grove End Road,  
St. John's Wood, London, England.



## MARY Haydon

### SOPRANO.

Concert Direction:  
Remington Squire,  
149 East 27th St., New York



## JOSEPHINE S. JACOBY

### CONTRALTO.

ADDRESS  
104 West 58th St., NEW YORK.

## OSCAR SAENGER,

### Vocal Instruction.

Teacher of Josephine S. Jacoby, contralto; Elizabeth D. Leonard, contralto; Madame de Pasquelli, soprano; Sara Anderson, soprano; Hildegard Hoffmann, soprano; Mrs. Marie Rappold, soprano; Elsie Marshall, soprano; John Young, tenor; E. Léon Rains, basso; Joseph S. Baernstein, basso; Henri G. Scott, basso, and other prominent singers now before the public.

STUDIO: 51 East 64th Street, NEW YORK.  
Telephone: 5456 7042.



## Francis Walker

Teacher of Singing.  
Author of "Letters of a Baritone."  
Studio: 207 the Van Dyck,  
939 Eighth Ave., New York.  
Voices scientifically placed.  
English, Italian, German and  
French repertoire.

## J. FRED

## WOLLE,

### ORGANIST.

Address:  
THE WOLFFSONN MUSICAL BUREAU, 151 East 17th St., New York.

## ACCOMPANIST.

LOUIS DANNENBERG,  
1851 SEVENTH AVENUE, NEW YORK.  
TELEPHONE: 204 MORNINGSIDE. PIANIST-TEACHER



## VIOLIN MATTERS IN PARIS.

82 RUE D'AMSTERDAM, PARIS,  
December 9, 1902.

**P**ARIS is a hotbed of violinists. They are thicker here than in Berlin. The venerable Conservatoire turns out several first and second prize pupils yearly; there is an influx from other French cities, and the supply is still further augmented by many private professeurs du violon.

The present professors at the Conservatoire are Rémy, Berthelier, Nadeaud and Hayot. None of these are names like Massart, de Beriot, Alard, Baillot, Kreutzer, Rode and Habeneck, which made this the most celebrated school for violin playing in the world. Yet the present day masters are doing excellent work and at the last concours brought out four first prize pupils, the principal one being Mlle. Carlotta Steubenrauch, who is already known in the United States.

One of my first cares on reaching Paris was to visit the Conservatoire. It is even more unprepossessing than the old Hoch Schule building on Potsdamer Strasse, Berlin. The Conservatoire is No. 15 of the narrow, dingy, noisy rue du Faubourg Poissonnière, and is but a block from the Grand Boulevards. One side runs along rue Bergère and the rue du Conservatoire bounds it at the rear. There is nothing to distinguish it from the other ordinary, low, dirty gray buildings on its side of the street except the gilded letters cut into the stone over the portal. These read thus:

CONSERVATOIRE NATIONAL  
DE MUSIQUE ET DE DECLAMATION.

The gilding on the word National is fresher than on the others and suggests France's change to a republic in 1871. Above, chiseled into the stone, are: "Liberté, Egalité, Fraternité," the watchwords adorning all government buildings. A faded flag flaps dismally overhead and completes the picture. We enter by a small entrance cut in the large, drab painted doors. A hallway, on one side of which is the concierge's door and the entrance to the offices, leads us to a rectangular, asphalt paved court about 50 by 150 feet in dimensions. On one side of the court the building rises two and a half stories and on the other three and a half stories. At the farther end is a clock and over it a noisy bell that marks the hours and the changing of lessons for the busy hive within.

Luthiers' (violin makers) shops are thick on the rue du Faubourg Poissonnière and nearby streets and alleys. The favorite sign of every business is an immense red violin top painted on the wall or cut out of wood or metal and hanging to the breeze. And here are to be found some well known names, such as Sylvestre, Maucotel and Bernardel (Léon). The days of Lupot, Pique, Gand and Vuillaume are past, but excellent violins are still made. These, however, are generally disfigured by the evil, dirty red varnish which marks Parisian products of recent years.

The principal artist teacher of Paris is Albert Géloso, who has quite taken Marsick's place. He displays as rare talents as a teacher as he does as a virtuoso, and has attracted a host of talented pupils, among whom are to be found first prizers of the Conservatoire and former disciples of Joachim, Wilhelmj, Halir and other celebrated masters.

Géloso must be counted among the world's great artists, and like Thibaud, came into notice comparatively recently. His brilliant Berlin début of two years ago brought him into general European prominence. Last month he made his first Russian appearance at Warsaw with tremendous success. He was called out times innumerable, had to play five encores, and was re-engaged for next April and next season as well.

Albert Géloso was born in Madrid thirty-nine years ago. His parents are Italians from Florence, the father being a painter and the mother a pianist of ability. His first teacher was Jacques Thibaud's father. At an early age he was sent to the Paris Conservatoire, where he entered the class of Massart, who must be styled the greatest of all violin teachers if number and greatness of pupils are taken as the standard of judgment. In Géloso's class were Franz Ondricek and Michael Banner. In 1883 he won the first prize. Among the judges of that year's concours were Ambroise Thomas, Benjamin Godard and Alard. The first prize was a red copy of Stradivarius by Gand and Bernardel, with the customary inscription in gold letters on the hoops. M. Géloso uses this instrument for practice and in giving lessons, reserving his powerful toned Jos. Guarnerius filius Andreae for concert work.

For nine years Géloso was first concertmaster of the Lamoureux Orchestra, and after Lamoureux's death con-



ALBERT GELOSO.

tinued for a year at the post under Chevillard, finally resigning to devote all his time to solo work and teaching. He was made an officer of instruction in 1894, and in 1900 received the most coveted of all prizes, the decoration of the Legion of Honor. It has been bestowed on but three other living violinists, and these are Ysaye, Sarasate and Leopold Auer. Géloso, like Ysaye, is a fiddle genius, but brilliant and well ordered intellectual powers and an unlimited capacity for hard work have played no small part in his development. A fascinating personality, an overflowing temperament, remarkable rhythmic sense, fingers of steel and consequently an unerring and brilliant technic, warmth, passion and exquisite polish, superb command of the bow, a big singing tone of ravishing quality and a musicianship founded on Bach and Beethoven. This describes Albert Géloso, and what more could an artist possess?

The chamber music season was opened by the Hugo Heerman Quartet, which is a favorite with the Parisians. Hugo Becker is 'cellist, and lends no small prestige to the organization. Heerman is a quartet player par excellence, resembling in this respect Joachim, to whom he has been so often compared. Herr Heerman is looking forward to his American tour with much pleasant antici-

pation. He says he does not quite understand why he has been asked to play the Beethoven and Brahms concertos in the United States, for he was of the opinion that works more on the romantic order would please better. No one is able to give an authentic rendering of the Brahms Concerto than Heerman, for he studied it with the composer when it was still in manuscript. He tells with considerable glee of when he once played it at a private concert in Vienna. Brahms was at the piano. Heerman played his own cadenza, which is of considerable virtuosity. It's pyrotechnics evidently displeased the composer, for at the movement's close he said: "We won't play the other movements. They have no cadenzas." Although still in his prime, Herr Heerman was intimately associated with many of the great violinists of the past, and it is absorbingly interesting to hear him compare de Beriot, Vieuxtemps and Leonard; to give his critical estimate of Wieniawski and Ole Bull and to describe the Joachim of thirty years ago.

Herr Heerman plays a Strad of 1722, and as reserve violin will probably take with him to the United States the Stradivarius of 1691 formerly owned by Paganini, and sold to the Paris dealers, Carossa & Français, by the son, Baron Achille Paganini.

Coming concerts of importance are the two of Jacques Thibaud, to be given December 16 and 19 under the management of the concert bureau of the Monde Musical. The Colonne orchestra will assist, and the programs will comprise the Bach E major, Mozart E flat, Mendelssohn, Bruch G minor and Saint-Saëns B minor concertos, besides smaller Bach and Beethoven numbers.

Thibaud has an enormous popularity in Paris, and since his coming into notice two or three years ago has acquired an enviable vogue throughout Europe. He has recently come into possession of the celebrated Stradivarius violin formerly owned by Baillot and later by Sauzey, a subsequent professor of the Conservatoire.

The Colonne and Lamoureux orchestras have been training schools for several artists of note. Thibaud served an apprenticeship as first concertmaster (or premier solo violin, as it is called in France) in the first named organization and resigned his place to Valerio Franchetti, who is better known under his nom-de-plume of Oliveira. The latter in turn has made a success as a traveling virtuoso and has given up the post to M. Forest, still another Conservatoire first prizier. Géloso's successor in the Lamoureux orchestra is Pierre Sechiari, and as he is beginning to concertize successfully outside of France his resignation may be next in order.

The Colonne concerts are given at 2:15 every Sunday afternoon in the Chatélet Theatre, for Paris has no large concert hall. So great is M. Colonne and his organization's popularity that the immense structure is generally filled to overflowing. At two recent concerts Fritz Kreisler was soloist with signal success. His playing of the Beethoven concerto, despite a broken E string and a hurried change of violins with the concertmaster, is still talked of by the Parisians as a monumental performance.

The Nouvelle Société Philharmonique presents a concert every Tuesday in the Salle des Agriculteurs. Among the attractions this season are the Joachim, Heerman, Hess, Rosé, Hayot and Bolonais quartets, the Schumann (Halir) and Chaigneau trios and many pianists and vocalists of note.

HARDING M. KENNEDY.

## People's Concerts Incorporated.

THE People's Symphony Concerts, of New York, were incorporated on Friday in Albany. The directors are Helena de K. Gilder, Laura D'O. Roosevelt, Corinne R. Robinson, Nora Godwin, Alice M. Ditson, Greta Seligman, Ellin P. Speyer, H. S. Carpenter, F. X. Arens, J. H. Robb, S. M. Prevost and J. G. Carlisle.

## The Mendelssohn Trio Club.

(INCORPORATED.)  
Alexander Saslavy, Violinist,  
Victor Sörlin, Violoncellist,  
Charles Gilbert Spross, Pianist.

For Terms and Open Dates address N. VERT,  
9 East Seventeenth St., New York City.

## JENNY OSBORN

SOPRANO.

CONCERT,  
ORATORIO,  
SONG RECITALS.

American Season, 1902-3,  
After three years in Europe.

MANAGEMENT:

DUNSTAN COLLINS, Fine Arts Building, CHICAGO.

WILLIAM FISHER,  
351 W. 114th Street,

NEW YORK, N. Y.

Announces the  
Exclusive Management of

## ANDERSON-BAERNSTEIN

Soprano.

Basso.





**A**UGUSTA HOLMES, the composer of the symphonic poems, "Ireland" and "Poland," is said to be at work on a new opera in four acts. The libretto, written in 1899, deals with the year 1798 in Ireland, and will, of course, be patriotic.

Anton Arensky is at work on an opera, the subject of which is taken from Tolstoi's "Resurrection."

Ed. Rialer had great success at Freiburg (Breisgau) with his performance of Mozart's C minor Concerto. He played it in the true Mozart spirit.

In Stettin Professor Lorenz conducted a new choral work of his own composition, a "Passion" cantata, "Gotha," in three parts, which had great success and made a deep impression.

At Lemberg the Holländische Trio (Bos, Van Veen and Van Lier) gave a concert so successful that it had to be repeated the next evening. In the program were trios by Tchaikowsky and Ph. Scharwenka.

In Göttingen a female chorus, conducted by Frau Berendsen, has given several successful concerts, performing choruses by Brahms, Meyer-Olbersleben and Södermann with true intonation and some finish.

In Berlin on the Emperor's birthday, January 27, there will be produced a new three act comic opera, "Anno, 1737," by Bernhard Scholz. Like the old opera, "The Zieten Hussars," it treats of an episode during the Seven Years' War.

A young American pianist, Richard Platt, lately gave a concert at Leipzig, in which he displayed remarkable, if not thoroughly trained, technic, and gave with taste works like Mendelssohn's "Variations Serieuses," and Chopin's D flat major Nocturne.

Eugen Segnitz finds fault with Nikisch's conducting of Beethoven's "Missa Solemnis" at the eighth Gewandhaus concert at Leipzig. He especially objects to Nikisch's conception of the "Gloria," which was taken at so quick a tempo that no acceleration was possible.

At Dessau a performance in memory of the late conductor, August Klughardt, was given under the direction of his successor, Mikorey. The program consisted solely

of works by Klughardt; two soli with chorus from the "Destruction of Jerusalem," the Twenty-third Psalm and the D major Symphony.

The Düsseldorf Gesangverein gave at its first concert under Dr. Frank Limbert's direction "Paradise and Peri," by Schumann. These concerts are popular in the true sense of the word, intended for all classes of the people. The subscription price is very low, and numbered places (with text book included) are sold for 60 pfennigs (15 cents).

The Royal Court and National Theatre of Munich produced during November, "Freischütz," "Stradella," "Huguenots," "Otello" (Verdi), "Margarethe," "Fidelio," "Tristan and Isolde," "Aida," "The Flying Dutchman," "Masaniello" (three times), "Pagliacci," "Cavalleria," "Eros and Psyche" (Zenger), "Daughter of the Regiment" and the "Nibelungen Ring."

The Mannheim High School of Music has issued its report for the school year 1901-2. The teaching force consists of twenty-seven men and ten women teachers. The director is Herr W. Bopp. The number of pupils was 322 against 231 in the previous year. It has added to its course a class of "theory in historical development" and "musical history in outline."

The German Lieder-Tafel, of Bucharest, celebrated the fiftieth year of its existence on November 7 by a concert and ball. At the concert the members gave "Rudolph von Werderberg," by Fr. Heger; "Frithjof," by Bruch, and Mendelssohn's "Walpurgisnacht." The Queen of Roumania (Carmen Sylva) was duly honored by a setting of her "Der Wald im Frühling," by A. Rohr.

The Historical Museum at Basel contains a valuable collection of old instruments. These have lately been put into good order, and a concert was given in which only old music of the times of the clavichord and cembalo, the viola da gamba and the lute was performed. The professor of musical science at the university delivered an address on the instruments and the music. The audience was loud in its applause.

The Vienna Court Opera gave in November "Les Contes d'Hoffmann," of Offenbach (three times), "Faust" (twice), "Huguenots" (six times), "Feuersnoth," "Wildschütz," "Evangeliman," "William Tell," "Don Giovanni," "Nachtlager in Grenada," "Fra Diavolo," "Tannhäuser," "Cavalleria" (twice), "Pan," "Carmen," "St. Elizabeth," "Mignon," "Lohengrin," "Das Heimchen am Herd," "Meistersinger," "Hänsel and Gretel" and "The Bartered Bride."

At Prague the club Umelecka Beseda gave a popular concert exclusively of classical compositions, rendered by the violinist Florian Zajic. He performed Bach's Adagio and Fugue from the Fifth Sonata; Mozart's Adagio, E major, and Rondo, C major, and Beethoven's D major Sonata. A few days later the Ladies' Trio, formed by Pro-

fessor Sevcik, gave a concert in which Frl. Zacksva, piano; Frl. Nessler, violin, and Frl. Donatova, 'cello, performed trios by Tchaikowsky, Smetana and Beethoven.

The second subscription concert of the Vienna Philharmonic Society was a novelty concert. The program contained no less than three newly studied works and (for the second time) the "Great Fugue," by J. S. Bach, arranged by Hellmesberger, Sr., for string orchestra. The fugue was followed by a work by Zdenko Fibich, "Am Abend," an idyl for orchestra. The third number was a violin concerto by M. Moszkowski, played by Sauret (to whom the work is dedicated) in masterful style. There was also a successful performance of a symphony by Franz Schmidt.

#### PAUL DUFAULT, THE TENOR.

**P**AUL DUFAULT, the tenor, has been singing much of late, with success most satisfactory to himself and to those who engaged him. Later he will sing with the Rubinstein Club, of Cleveland, Ohio. His notices follow:

Paul Dufault, tenor, a newcomer, was cordially received.—Pittsburg Gazette.

Mr. Dufault's tenor voice is a fine one. He gave his solos with much artistic finish and was enthusiastically received.—Cleveland Plain Dealer.

Mr. Dufault is one of the best tenors that has been heard in North Berkshire, and he roused the enthusiasm of the audience to a high pitch, especially by his rendition of "Sound an Alarm," which gave scope for the quality and power of his voice. His other selections were also heard with extreme pleasure.—The Springfield Daily Republican.

Paul Dufault, of New York, tenor, whose ability had been highly lauded before he had been here, was equal to the most sanguine expectations. He sings in a most natural manner and the scope of his voice is really wonderful. He is a thorough musician, and this fact has worked wonders for him in his vocal selections. He shows a clear understanding of the songs, and therefore his expression is perfect. When, as in "Sound an Alarm," his voice rises to the high notes, it rings like a clarion and his hearers are enraptured. His very soul is in his rendition, and he has a tenor voice which at all times is true, full and perfect, and there is never a doubt as to its possibility, but on the contrary its power seems limitless.—North Adams Evening Transcript.

The principal soloist was Paul Dufault, the New York tenor. Mr. Dufault was in fine voice, and his pure tone and excellent method delighted his audience. His rendering of the aria, "Sound an Alarm," from Handel's "Judas Maccabæus," showed the flexibility of his voice and his brilliant high tones to great advantage.—Springfield Union.

The large audience enjoyed a rare treat in having the pleasure of listening to the singing of Paul Dufault, of New York. Mr. Dufault possesses a beautiful voice and he knows how to use it. His singing last night was magnificent, and that it was most pleasing to those present was evidenced by the many encores which he received.—Waterbury Evening Democrat.

#### Melba's Plans.

**M**ADAME MELBA has changed her plans for this season. She will remain in Australia until next September, and has cancelled her London Covent Garden engagement for the spring. Madame Melba will arrive in this country about October for an extended concert tour.

**I. EDWARD SUCKLING**  
Manager and Agent for

**JOSEFFY.**

OTYLLE AND JULIETTE  
**SONDHEIM** PIANISTS.

**Rubin Goldmark.**

Illustrated Lecture Recitals on  
**RICHARD WAGNER'S MUSIC DRAMAS.**

Address: STEINWAY HALL, NEW YORK.

**GLENN**  
**HALL**  
TENOR.

Address  
**DUNSTAN COLLINS,**  
55 Auditorium Building, Chicago, Ill.

**Jeannette**

**DURNO**

**PIANIST.**

Management: **DUNSTAN COLLINS, 55 Auditorium Bldg., CHICAGO.**

**MR. GREGORY**



**OHAST**

**ENGLISH TENOR.**

Management: **Loudon G. Charlton, Carnegie Hall, New York.**

Return  
Engagement

**AMERICA,**

January,

February,

March,

April,

1903.

**David Baxter,** Eminent  
Scotch Basso.

IN AMERICA BEGINNING NOVEMBER. ORATORIO, CONCERT AND RECITAL.

**SPECIALTY: SCOTCH BALLAD RECITALS.**

TOUR NOW BOOKING.

SOLE  
DIRECTION: **LOUDON G. CHARLTON,** **CARNEGIE HALL.**



## HAMBURG SOUTH AND WEST.

**M**ARK HAMBURG has played before delighted audiences since he was heard in New York. Following are some recent criticisms from the leading papers in the South and Middle West:

The reappearance at the Music Hall last night of Mark Hambourg, the celebrated Russian pianist, after an absence of some two or three years, attracted a large and highly enthusiastic gathering. He made his appearance with the Philadelphia Orchestra, a new organization, under the directorship of Fritz Scheel.

When Mr. Hambourg played here on the occasion of his first visit to the United States he created a favorable impression with his work. He was then an exceedingly good pianist and gave promise of a great future. He was not a finished performer, but possessed a splendid foundation. Today, however, the promise has been amply fulfilled, and he stands forth as one of the really great pianists of the world. Technic and temperament he always possessed, and those he has carefully fostered and cultivated. All the rough edges that were noticeable in his playing are gone, and instead of the promising player the finished artist is presented in the full strength and vigor of his artistic career.

He chose for performance Tchaikowsky's Concerto in B flat minor. A gigantic work of colossal power and force, bristling with manifold technical difficulties, but at the same time replete with exquisite musical thoughts, perhaps no concerto lends itself so thoroughly to a pianist imbued with all the qualities of greatness, which are to be found in Mark Hambourg. His conception of this enormous work was poetic in the extreme, and his interpretation exquisite. What vigor he exhibited and what execution, especially in his phenomenal playing of the octave passages, and what soulful dreaminess and refinement of thought in the more delicate passages! Truly his performance was immense. He was enthusiastically recalled and gave as an extra the Gluck-Sgambati Intermezzo (French edition) from "Orpheus."—Baltimore Herald, December 2, 1902.

The real interest of the evening was centered in Max Hambourg's performance of the B flat Concerto of Tchaikowsky. This remarkable young man is of the Rosenthal school of pianists, but he has some distinct virtues that Rosenthal lacks. The trend of these people is toward extreme virtuosity, in which much beauty is sacrificed to brilliancy. It may be very wonderful, but it is not artistic, when this exaltation of technic sinks musical results to the level of those that might be produced by a mechanical device. Hambourg has moments of tenderness and true poetic feeling. In these moods he caresses his piano, drawing from it exquisite modulated tone colors, blended and contrasted in a most musicianly manner. He is a pianist of fine qualities, and would be much greater were he to cultivate his higher instincts and drop Rosenthalism.—Baltimore News, December 2, 1902.

Mark Hambourg was the soloist engaged for this occasion, and it is to be regretted that he was only heard in the ensemble work of the orchestra in Tchaikowsky's Concerto for piano. A steady improvement is noticed in Hambourg's playing, and his work in the concerto was magnificently given. His union with the orchestra was complete and his mastery over the instrument was perfect, so that at times he almost seemed to dominate the orchestra. He was accorded the most enthusiastic applause, and it is to be hoped an opportunity of hearing him again this winter will be afforded to the music lovers of Washington.—Washington Star, December 3, 1902.

Mark Hambourg, the pianist, appeared at the Temple course last night before an audience which thoroughly appreciated the fine music given. He played selections from Rameau, Beethoven, Chopin, Gluck-Sgambati, Hambourg and Tchaikowsky-Pabat. The six études from Chopin were the most beautifully rendered parts of the program. His own composition showed much talent and was well received.—Cleveland Plain Dealer, December 10, 1902.

The atmosphere in Music Hall was full of hair, fingers and musical notes Friday during the brief, but energetic appearance of Mark Hambourg, Russian pianist, as soloist for the second Symphony Concert. Hambourg attacked the Liszt Concerto No. 1, E flat, "con gusto," slapped the piano keys, tore up and down the keyboard and grabbed great chunks of melody, all the while bobbing up and down on the piano stool like an animated mop. His flowing locks fairly stood on end with musical ardor.

Hambourg is pre-eminently a pianist to see, and the array of opera glasses leveled at his head showed that the Symphony audience had come prepared. He belongs to the romantic school,

and is extremely nervous. Hambourg created much merriment by retiring from the piano over the conductor's stand, repeating the feat after two encores. His second number, Chopin's "Berceuse," was played with delightful clearness and fine shading.—Cincinnati Post, December 12, 1902.

The soloist was Mark Hambourg, pianist. He played the showy Liszt Concerto in E flat with such tremendous force that one was overpowered. The Concerto abounds in technical difficulties, but they are as nothing to Hambourg. Small in stature and young in years, Hambourg is one of the foremost pianists today. His technic is simply marvelous. Maturer years may broaden his scope and give him the repose of a consummate artist, but even now he must be ranked with the greatest. Thundering chords, exquisite runs, sharp contrasts, tremendous climaxes follow one another in breathless anxiety. There is never a waver, never a halt, and the listener is dazzled and amazed. He plays with taste and intelligence that bespeak many hours of conscientious study. This was shown in the vivace movement, the brilliancy of its rendition being nothing short of wonderful. In the slow movement there was tenderness and grace, and in the finale power so prodigious as to astound.

The applause that greeted him at the close was deafening. Five times he bowed his acknowledgment, but the audience was imperative. The concert will be repeated tonight.—Cincinnati Enquirer, December 13, 1902.

The Sunday afternoon concerts at the Grand are contributing no small share of the out of town artists of ability heard in Chicago this season. Yesterday's celebrity was the pianist, Mark Hambourg, a truly remarkable performer in many ways. Mr. Hambourg opened the program with a gavotte and variations in A minor by Rameau, a gem of his kind, but a selection which could show only in a limited form the possibilities of the player. The familiar Chopin Sonata in B minor, into which Mr. Hambourg plunged ferociously, gave a wider scope for his talent. There is a bigness of style about the young Russian's performance which ignores detail and which bars detail in criticism. His personality has much of the magnetism of Paderewski's and is, of course, infused thoroughly into his playing, a thing which the musician whose personality is a minus quantity always cries out against, but which the disinterested listener appreciates, contending that even the works of the three great B's become tiresome when treated according to a fixed ideal which may or may not have been that of the masters who wrote.

Mr. Hambourg has large ideas and an immense arm and finger technic with which to carry them out. The first movement of the Sonata was given in a fiery, passionate manner, excessive but commanding admiration as it whirled emotionally to a close. The melody of the Funeral March as nearly approached the singing voice as that rather wooden instrument the piano is capable of, and the scherzo, it would seem, could hardly be improved upon. Schumann's "Des Abends" and a Mélodie by Gluck-Sgambati were played with delicacy and feeling.—Chicago Daily News, December 8, 1902.

## Engagements for Devine Pupils.

**P**ROFESSIONAL pupils of Mme. Doria Devine were engaged for Christmas concerts and Christmas services in the churches. Blanche Duffield, soprano, and Louise Geble, contralto, sang at the concert which the St. Vincent de Paul Society gave for the Christmas benefit in the Pierrepont Assembly Rooms, Brooklyn. Edward Gray, tenor, sang "Comfort Ye, My People," from "The Messiah," at the special musical service in the "Old First" Presbyterian Church. Miss Louise Tompkins, soprano, whose entire vocal training has been with Madame Devine, sang at the offertory of the Lafayette Reformed Church, of Jersey City, "The Coming of the King," by Dudley Buck, and also the obligato to Arthur Sullivan's "It Came Upon the Midnight Clear," with the chorus. Miss Grace Horton, soprano, sang at the Kingston (N. Y.) Dutch Reformed Church.

## Henri Cain Married.

**H**ENRI CAIN, the librettist, was married several weeks ago, but not to Mme. Calvé. The new Mme. Cain was formerly Mile. Guiraudon, formerly a soprano at the Paris Opéra Comique.

## DAYTON'S PHILHARMONIC SOCIETY.

**M**ANDEL'S oratorio, "The Messiah," was sung Tuesday evening, December 16, by the Philharmonic Society of Dayton, Ohio, under the direction of W. L. Blumenschein. The concert was given in the Victoria Theatre, Dayton, before a large audience. The soloists of the evening were Miss Bessie Tudor, soprano (Cincinnati); Mrs. Minnie Coe Viot, contralto (Dayton); E. H. Douglass, tenor (Cleveland); Frederic Martin, bass (Boston). The society was assisted in the choruses by thirty singers from Springfield, Ohio, and thus the choruses were splendidly rendered. The orchestra was made up of Dayton and Cincinnati musicians. Miss Mabel Cook at the organ nobly filled her part.

The following extracts from an extended criticism in the Dayton Daily News give credit to whom credit is due for the artistic and financial success of the concert:

Never before in the history of the Philharmonic Society was there such artistic and complete success attending any one of its concerts as the one on Tuesday evening at the Victoria Theatre.

It is a pleasure, indeed, to note the encouragement which is thus given to the efforts of Joseph W. Wortman, the energetic president; W. L. Blumenschein, the director, and to the society itself by the people of Dayton comfortably filling the theatre and generously applauding the different numbers.

The audience was a brilliant one, and men and women of culture and wealth and people prominent in society and in musical circles, and, in fact, representatives of nearly every walk in life, were gathered at the Victoria. But few seats were vacant on the lower floor. Every seat in the balcony was occupied and even the gallery was comfortably filled by the music lovers of the city and the friends of the Philharmonic Society. Too much cannot be said of the splendid work of the chorus, and too much praise cannot be bestowed upon Mr. Blumenschein, the director, to whose earnest efforts much of the artistic success of the concert was due. Mr. Wortman, too, whose idea it was to give the "Messiah" on the grand scale it was given, and whose personal effort and enthusiasm carried it on to success, is deserving of the greatest praise and the gratitude of a musical people for the pleasures of Tuesday's concert. He may justly feel proud over the success attained, which promises even more for the future.

A large party of Springfield people came over to hear the concert, returning at 11 o'clock on the traction lines.

This was the eighty-ninth concert in the history of the society. The officers and music committee for 1902-3 include: Joseph A. Wortman, president; Harry H. Prugh, vice president; Frederick A. Funkhouser, treasurer; Miss Daisy W. Fletcher, secretary; D. Irving Prugh, financial secretary; music committee, O. E. Wright, Miss Nannie B. Williams, Mrs. Carrie Ach; W. L. Blumenschein, director; Henry F. Ditzel, accompanist; William G. Zwick, librarian.

## Kubelik's Itinerary.

**A**FTER the holidays Kubelik will begin a tour through Germany and Austria, giving concerts at Vienna, Dresden and Leipzig. In the early spring he will be in Monte Carlo and will give a few concerts in the neighborhood. In April Kubelik is due in Paris. In the autumn of next year he is to return to America, where he will travel under the direction of Daniel Frohman.

## Sorlin Is in the South.

**V**ICTOR SORLIN, the cellist of the Mendelssohn Trio Club, spent the holiday week resting at a health resort in the South. He is much improved in health and expects to go with the club on the tour planned for next month.



**LOUDON G. CHARLTON,**

HAS THE HONOR TO ANNOUNCE

**Mlle. ZÉLIE de LUSSAN**

For a Trans-Continental Tour in Recital, beginning November.

TOUR NOW BOOKING.

SELECTIONS FROM HER FAMOUS OPERA ROLES A PROMINENT FEATURE

SEASON 1902-1903—For Concerts, Recitals and Oratorio.

**SUZANNE ADAMS**

(Soprano Soloist Worcester Festival, October, 1900)

**MAX BENDIX AND  
HEATHE-GREGORY**

MANAGEMENT

**THE C. L. GRAFF CO.**

Carnegie Hall,  
NEW YORK.

**LLOYD RAND,**

His First Season in America.

**LEO STERN  
AND  
Mme ROSA LINDE.**



## NEW JERSEY'S MUSIC CENTRE.

ORANGE, N. J., December 22, 1902.

IN matters of entertainment the Oranges form as much a part of Newark as does Harlem of Manhattan, although municipally and politically they are by no means a unit. It will be news to many to learn that East Orange and Orange are separate cities, having their own individual mayors and councilmen. I wish to impress this fact most strongly upon musicians who send out circulars, inasmuch as quantities of second and third class mail matter are lost every year owing to ignorance on the subject. Politically, Newark and Orange extend the hand of friendship, both being Democratic, whereas East Orange is rigidly Republican. Musically, however, the harmoniousness is glorious, and whenever any attraction is offered in Newark, East Orange may be depended upon to flock in numbers and lay down its shekels for the best available seats.

Recent Newark concerts and recitals which were well attended, were those at which the following celebrities appeared: Zélie de Lussan, Andreas Dippel, Ossip Gabrilowitsch, Kocian, Alma Webster-Powell, &c. Others who took part in performances of various natures were Richard Kay, Dora Becker-Schaffer, Ruby Gerard-Braun, violinists; Juliette Girardot, pianist; Mary Louise Clary, William H. Rieger, Gwilyn Miles, the three latter having sung in Bruch's "Arminius," which was produced by the Schubert Vocal Society. The Eintracht Orchestra gave one of its enjoyable concerts at Krueger's Auditorium, and Henry Holden Huss delivered a lecture on "Musical Form" before the Music Study Club, of Newark, which contains a number of East Orange members.

In Orange proper Sousa and his band made things lively for a night, and the number of club affairs is always legion, the most important of which were the two concerts and the several private meetings of the Tuesday Musical Club, at which the following performed: Mrs. A. Marie Merrick, Mrs. R. M. Sanger, Miss Nellie Baldwin, Miss E. Warren, Miss Girardot, Miss Edna Crowe, Miss Laura Stucky, pianists; Miss Hazel Todd, violinist; Miss Madeleine Saxton, mandolinist; Mrs. Wayne Barnard Stowe, Mrs. L. Lapham, Mrs. Charles Mason, Mrs. Wilfred Harrison, Miss Laura Harrison, Miss Leta Dealy, Miss Marie Aeschmann, Miss Rita Jackson, vocalists. John R. Bland, tenor, sang at the November concert, and Robert Muller, baritone, gave the song cycle, "Eliland," by von Fielitz, at the December concert of the club, both of whom were greatly admired by those who heard them.

Mrs. Bertram Hackenburger, saxaphonist, has been before the public for a number of years, and until recently was the only woman saxaphonist known. This mellow toned instrument, as played by Mrs. Hackenburger (formerly Miss Bessie Mecklem), has given deep musical satisfaction to many, particularly when the accompaniments are taken, not on the piano, but the harp, her father being the harpist.

The music department of the Woman's Club recently devoted a meeting to the study of the harp, which was efficiently conducted by Mrs. Nash; at another meeting Prof. Blackman delivered a lecture on voice production.

The Sunshine Society gave the first of its annual entertainments, at which Miss Florence Stevens sang; Mrs. Geo. H. Aitken and Mrs. R. H. Hawley played the piano, besides which there was ensemble music performed by Adolph Marien, H. Massmann, D. Wales, A. Stove, C. Greenwald, F. Schliemann, R. McNally, H. Lang, Miss M. Wells, A. Vosz, H. Vogel, H. Schieman, S. Stove and Laura Ware.

A new choral society has been formed by members of the Munn Avenue Presbyterian Church, of which Arthur D. Woodruff is to be the director. The membership is not limited to the congregation of the church, but competent outsiders will also be accepted.

A high class chamber music concert was given December 10 at the residence of Mrs. Robert Hawkesworth, at which the Mannes Quartet, of New York, played; and one of the very best concerts ever heard in the Doddtown section of East Orange was that held last week at Bethel Presbyterian Church. Stanley Wilson arranged the concert and succeeded in securing Miss Marie Stoddart, soprano; Carl Gralow, baritone; Wm. Maier, violin; Fritz Neumark, 'cello, and Geo. Lawrence, organ and piano.

CLARA A. KORN.

## Homer Moore's Pupils Sing.

THE pupils of Homer Moore, the St. Louis baritone, gave a recital at Henneman Hall, 3723 Olive street, St. Louis, Friday evening, December 19. Arthur Lieber assisted at the piano. A program of twenty-four numbers was arranged by Mr. Moore. The program follows:

Ave Verum.....	Clough-Leigher
The Moon Shines Pale.....	J. E. Hannegan.
Immanuel.....	Miss Mable Case.
Vulcan's Song, Philemon and Baucis.....	Miss Susette Sullivan.
Aria. Tancredi.....	W. A. Crause.
Oh, Fair and Sweet and Holy.....	Miss Garfielda Miller.
Dawn.....	E. R. Darlington.
The Bandelero.....	Miss Essie Steiner.
The Shadow Song, Dinorah.....	Dempster Godlove.
Cherette.....	Miss Mary Pearson.
Dainty Davie.....	C. P. Meyer.
She Is a Witch, The Puritans.....	Miss Irene Reynolds.
Mrs. Haberman, Misses Rothschild and Miller and Messrs. Carrie, Brainard, Smith, Stanley and Pellaton.	
Forever Thine.....	Thomas Barnes.
I'm Wearin' Awa.....	Footie
Vivo Espana.....	Miss Marie Campbell.
Patria.....	F. H. Swift.
Margaret in Prison, Mephistopheles.....	Miss Jennie Coffman.
My Dreams.....	R. M. Smith.
The Monk.....	James G. Stanley.
Romanza, Le Villi.....	Miss Jessie Rothschild.
Salve Dimora, Faust.....	George C. Carrie.
The Jewel Aria, Faust.....	Mrs. Blanche Altheimer Haberman.
The Toreador Song, Carmen.....	E. L. Pellaton.
A May Morning.....	Miss Florence Tanner.
Concerted piece, The Puritans.....	Homer Moore
Mrs. Haberman, Misses Coffman and Miller, and Messrs. Carrie, Brainard, Pellaton, Stanley, Hannegan and Misses Pearson, Reynolds, Rothschild, Campbell, Whitman, Husbands, Case, Tanner and Messrs. Smith, Darlington, Meyer, Barnes, Crause, Godlove, Swift and Dobyn.	

## Mr. Van Cleve a New Yorker.

GEORGE S. VAN CLEVE, the well known critic and writer on musical affairs, formerly of the West—Cincinnati and Chicago—has made New York his permanent residence, and he is herewith greeted as a valuable addition to the local forces of intelligent musical people. He was married at Bloomfield, N. J., on December 18, to Miss Florence Lambert, daughter of Mr. and Mrs. James L. Andem.

## HANDEL'S "MESSIAH" AGAIN.

WHILE only part one of Handel's "Messiah" is Christmas music, it has become the custom to sing the whole oratorio during the Christmas season. New York, that is the borough of Manhattan, hears two performances annually by the New York Oratorio Society, and the borough of Brooklyn one performance by the Brooklyn Oratorio Society. The Manhattan presentations were given at Carnegie Hall Friday afternoon and Saturday night of last week. Again, the elements that go to make an ensemble acceptable to artistic standards were sadly lacking. So far as the conductor, chorus and orchestra were concerned the matinee performance was lifeless. The soloists saved the afternoon from being one of the dreariest on record.

Some person not content with the admirable scores of the immortal oratorio that have been made by great masters and sung with success, introduced for the performances this year a new version by Ebenezer Prout, an English composer and theorist. There is not a musician who will claim Prout's attempt an improvement on the orchestral scoring by Robert Franz, or to go back further, by Mozart. When it comes to a musical masterpiece, it does seem wise to leave well enough alone.

To return to the soloists: Mme. Suzanne Adams, the soprano, sang beautifully. The purity of her voice, her clear enunciation, added to the charm of her youthful presence, all went to emphasize the success of her undertaking. Usually operatic artists do not make convincing oratorio singers, but Mme. Adams met the requirements in a way that surprised even her admirers. Mme. Adams studied the oratorio with Hermann Klein. Mme. Kirkby Lunn, the contralto, is an English singer trained in the oratorio school, as they like and understand it in England. The lower register of her voice suits Handel's music. Theodore van York, the tenor, and Herbert Witherspoon, the basso of the afternoon, are excellent oratorio singers. Both sang with the dignity, sincerity and skill that bespeak thought and experience.

## Hayes' Pupils in Recital.

THE pupils of J. Jerome Hayes gave a studio musicale Tuesday, December 16, at 136 Fifth avenue. The program was as follows:

Du bist mein all.....	Brodskey
With Verdure Clad (Creation).....	A. G. Koelble.
Ghazal chant d'Amour (L'Inde).....	Miss Maud Ambrose Reeves.
Sehnsucht.....	Wekerlin
Thrinodia.....	Castello
Villanelle.....	Heath-Gregory.
The Dying Flower.....	Miss Ella Marie Jepson.
Selected.....	Mrs. E. M. Flewes.
Honor and Arms (Samson).....	Miss Marie E. Champion.
A Red, Red Rose.....	Handel
O That Thou Hadst Hearkened (Prodigal Son).....	Riley Elmer Phillips, Jr.
La Donna e Mobile (Rigoletto).....	Sullivan
My Love Nell.....	Slumber Boat.
Wie nahte mir der Schlummer (Der Freischütz).....	Mrs. John B. Huggins.
Couplets de Vulcan (Philemon et Baucis).....	Verdi
Accompanist, Mrs. J. Jerome Hayes.	Mrs. Luella A. Coburn.

## The Doom of Opera.

FOUR hour operas are too long for our public and one act operas are too short. What is to be done?

# MARY LOUISE CLARY

## CONTRALTO

REMINGTON SQUIRE, Manager.

New Address: 142 East 27th St., New York.

TELEPHONE: 2442 MADISON.

First American Tour of

# Mme. ROGER-MICLOS

THE FRENCH PIANIST.

COMMENCING FEBRUARY, 1903

Management of L. M. RUBEN, 108 Fifth Avenue, NEW YORK.



## AT A MUSICALE.

I AM not one that has no music in his soul. I love the concord of sweet sounds, and the remarks I am about to make are leveled at that which in overdoses makes it a nuisance. And, as I should object to a constant repetition of partridge for dinner, much as I may like that bird in its season, so do I object to an evening during which music is the be all and the end all, and to people musical to the exclusion of aught else.

You may care nothing, dear reader, about my sensations; but to me it is somewhat important that I have a headache as I write this little sketch. I came into possession of that headache at a confounded party last night at Dodd's where I had been invited to dine informally and meet some friends. I had expected a chat for an hour or so with the Dodds and with the company, a quiet little game of whist and some music of course, as the family were musical. But my disappointment induces me to promise and vow one thing—that I will never again visit people who are intensely musical. Immediately after dinner the fray began. After a little random conversation Miss Jannette Smith Fairfax (who is beautiful physically) asked a gushing young lady confidante, as if by preconcerted arrangement, whether she had heard Paderewski's new mazurka, and after a few apologies and deprecating glances, the latter was led to the piano, and commenced a series of violent manual exercises, which professedly gave intense delight to the gentlemen, one of them being especially demonstrative in his expressions of admiration. Some of the ladies, I thought, were not quite sincere in their applause, but the thought doubtless was more cynical than true. After this performance came a duet on the same instrument by two pretty young lady guests.

Happily Miss Clarisse Van-Pelt and Miss Clementine Van-Pelt were considered by their friends as musical wonders, and I hope sincerely they will always be content to try for no higher honors, because "great would be the fall thereof," as two other unappreciated geniuses would be added to the already swollen ranks of that army. These young ladies evidently felt that the musical reputation of several light opera writers was at stake, judging from the seriousness with which they gave themselves to the interpretation of the music. They perpetrated what I was informed was a "medley of arias" from modern operas. It seemed to me in the rendering that the performers introduced some considerable variations, not intended by the composer, and there was a decided difference of opinion between them as to time. But the way in which they were praised and the extravagant expressions of admiration their performance produced one would think the world had never before beheld their equals. After this there was a ceaseless round of classic and ragtime in minor keys and major keys, with their horrors combined, for at least three hours more.

There was Constantine Augustus Pippis, a pale, young man, with hair parted down the middle, with spectacles, a smile and a lisp. This doubtless amiable young man, I was told, gave up his days and his nights to his violin, and struggled hard after perfection. He perhaps discovered how hard it is to climb the steep where fame's proud temple shines afar, for he was—to speak mildly—a long way from the goal. But I must give him credit for his exertions, for oh, ye gods! how he hugged and cuddled his Cremona! How he writhed and perspired! How he gasped for breath! And how perceptibly was he relieved—and I also—when he had accomplished his op. 42, and sat down to sip his lemonade.

Then there was my friend's chum, Profundo Jones, a bass singer and composer, with a very loose cravat, apparently for the convenience of sinking his chin at the low notes. The same gentleman afterward gave us an original composition which he called a comic character song in a falsetto voice. The whole evening it was nothing but music, music; if not instrumental—vocal.

Dolly Dalrymple emerged at 11.30.

"Wait till you hear Dolly," whispered my hostess.

Dolly "imitated." She parodied May Irwin first. Then she "took off" Fay Templeton. I vainly hoped something would take Dolly off, but nothing did. Then she assassinated Bernhardt. The applause was rapturous.

Dolly told us who she intended to imitate. I should not have otherwise known.

After Dolly came a man with a cornet. There was a frog in the cornet, or something. It took this man fifteen minutes to start. Then I held my ears. The noise woke up an old German professor who cried suddenly:

"Himmel—is it the house on fire?"

A clarinet, a zither, a male quartet and a banjo soloist. Everything but a bass drum.

Hence this headache.

ANNA M. JOHNSTON.

## Mme. Ogden Crane's Pupils.

THE recital recently given by Mme. Ogden Crane and her pupils was one of the most successful that that popular teacher has ever given. All of the pupils who had been heard in previous recitals showed improvement. Miss Edith Hutchins did some commendable work, and Madame Crane's singing in the duet with Mr. Washburn was most effective. The program, which probably will be repeated in the near future, was as follows:

A Dream.....	Bartlett
Nettie H. Jeselsohn.....	
Sweetheart.....	Lyons
Absent.....	Metcalfe
William A. Washburn.....	
Rosemonde.....	Chaminade
The Nightingale's Song.....	Nevin
Clara R. Brower.....	
Delight.....	Luckstone
Alice Richards Taft.....	
Tell Her I Love Her So.....	De Faye
Master Norman Smyth.....	
A Madrigal.....	Harris
Jessie Belden.....	
If I Were a King.....	Clifford
William Georgi.....	
Duet, Love Divine.....	Stainer
Mme. Ogden Crane, William Washburn.....	
Forest Song (Robin Hood).....	De Koven
Edith Hutchins (prima donna Castle Square Opera Company).....	
Lullaby from Jocelyn.....	Godard
Sadie A. B. Pounds.....	
Three Scotch songs—	
Loch Lomond.....	Jacobite
My Heart Is Sair for Somebody.....	
I'm Wearin' Awa'.....	Lady Noirne
May Alexander.....	
A Merry Andrew.....	Barton
Mme. Ogden Crane.....	
Accompanist, Jessie Belden.....	

## Mrs. Marius to Sing French Songs.

MRS. ALEXANDER MARIUS will give a recital of French songs in Mendelssohn Hall Monday afternoon, January 12. She will have the assistance of Alfred Devoto, pianist. Mme. Marius has done much during the past two years to further the cause of the young French composers in this country. She has brought to light a number of compositions of merit by this class of composers and will sing some of them at her coming recital.

## SOUSA TO EUROPE.

## CAROLINE MONTEFIORE.

SOUSA and his band left here for Europe on Wednesday last by the steamer St. Louis, which is due tomorrow at Southampton. The Sousa tour will open January 2 with a series of concerts at Queen's Hall, London, after which among other concerts will be one given at Sandringham Palace before King Edward and Queen Alexandra.

In addition to the artists who have been engaged by Sousa who have been already mentioned, Miss Caroline Montefiore, of this city, has been specially engaged to sing in concerts to be given in the larger cities, the first concerts also being in London. Subsequently she will be heard in concerts in Berlin, Paris, Dresden, Frankfurt and other cities.

Miss Montefiore, who is well known in this country as a dramatic soprano, has succeeded in impressing the musical public with the seriousness and earnestness of her work, and with the charm of her personality, and particularly through her interpretation of the classics in song. Her intellectual interpretations, full of temperament and of musical intuition, have given her the reputation of being one of the chief representatives of a school of singing which appeals to the very highest taste, and which satisfies the demands of the best class of musical students, amateurs and music lovers generally.

In her repertory are embraced the many songs of Schumann and Schubert as a matter of course, as well as Beethoven, Liszt, and the more modern compositions, such as Tchaikowsky, Brahms, and also the arias of the more important operas of the modern day. The special engagement of an American singer to sing in Europe before such large audiences as listen to the concerts of Sousa is a feature which must not be overlooked. As a general thing the singers of Europe are brought to this country to sing in concerts, and those who have studied on the other side are brought here to sing, but in this case it is an American singer who is taken to Europe to sing before European audiences, and everyone interested in that development of the question of singing in public will follow with interest the concerts in which she will sing. An excellent portrait of this artist appears on the front page of this issue.

## Mrs. Beardsley in Manhattan.

MRS. WILLIAM E. BEARDSLEY, the pianist and teacher, spends one day a week in Manhattan this year. Wednesdays, from 5 to 6 o'clock, she receives at the Chelsea, 222 West Twenty-third street. The remainder of the week Mrs. Beardsley is as usual at her studio in the Pouch Galley, 345 Clinton avenue, Brooklyn. She is one of the very successful teachers of the city, and her classes include teachers and several who are developing into concert performers.

## The Same Old Story.

A MUSICAL paper complains that some operatic organizations could not start out this year because they were unable to find good singers. On the other hand many competent singers have nothing to do this winter, because they could not find suitable operatic organizations. It seems rather a pity that nobody should be able to bring together these singers and the persons who are hunting for them.



## Miss FEILDING ROSELLE,

Mezzo-Contralto.

ORATORIO, RECITAL and OPERA.

ADDRESS:

221 West 44th Street, NEW YORK.

Julia

## Rudge

CONTRALTO.

Management F. O. REWARD,

444 Central Park West, New York.

## MISS ETHEL BAUER,

Pianist and Pianoforte Teacher.

166 Adelaide Road,

LONDON, N. W.

"Miss Ethel Bauer has been for several seasons my distinguished pupil and is in the highest degree qualified both as a pianist and a teacher of my method of pianoforte technique."—LESCHETIZKY.

## R. WATKIN MILLS

ENGLAND'S EMINENT BASSO. Assisted by M. EDUARD PARLOVITZ, the noted Polish Pianist.

IN AMERICA, MARCH, APRIL and MAY, 1903.

Can be secured for ORATORIO AND RECITALS.

Under the Sole Direction of W. SPENCER JONES, Brookville, Canada.

## JESSIE DAVIS, PIANIST.

CONCERTS-RECITALS-LESSONS.

163 Massachusetts Avenue, BOSTON, MASS.

## Alfred Y. Cornell, TENOR.

TONE PRODUCTION and ARTISTIC SINGING.

508 Carnegie Hall.

Organist and Choirmaster Calvary M. E. Church.

E. R.—Specialty: Oratorio Coaching and Artistic Song Interpretation.

## RARE OLD VIOLINS

Remarkable values in fine old instruments from \$50 to \$10,000. Largest and finest collection in the world. Send for a copy of our Catalog, just issued, containing Biographies, Facsimile Labels, Etc. Easy Terms.

LYON & HEALY, 133 Adams St., CHICAGO.

## New Hotel Bellevue.

NEW, MODERN, FIREPROOF HOTEL.

BEACON STREET (near Tremont Street),

BOSTON, MASS.

Central Location.

European Plan.

HARVEY & WOOD.

## FRANCIS ROGERS

BARITONE.

Oratorio, Concert, Recitals, Etc.

Address Weisbach Musical Bureau, 181 East 17th St. or 26 East 88d Street, New York City.



## MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, Minn., December 21, 1902.

**T**HE oratorio, "The Nativity," was given Sunday evening at St. Charles Church by the quartet choir, consisting of Mrs. Geo. Odum, soprano; Miss Wilma Morrill, contralto; William Heath, tenor; John F. Gehan, basso; assisted by a male chorus, a mixed chorus, Melvin Cole and F. M. Barrow, vocalists; F. M. Christian, violinist; Miss Chenevert, organist. Mrs. Florence Parks is musical director.

The melodrama "Manfred," presented by Mr. and Mrs. Crosse at the Unitarian Church, under the auspices of the Ladies' Thursday Musicales, was all that had been anticipated and was received by an appreciative audience. Mrs. Crosse read the part of the various characters with great dramatic power, appearing at her best as Manfred, the central figure of the poem. The recitation was accompanied by Mr. Crosse on the piano, assisted by W. H. Marshall at the organ. Mr. Crosse was also assisted by the following local singers: Miss Ednah F. Hall, soprano; Miss Mabel Otis, contralto; Harris Gagnon, bass; J. Allen Davies, tenor; Miss Edna Patterson, Mrs. Francis M. Lane, Mrs. T. D. Bell, Mrs. DeWitt, Mrs. B. F. Pinkney, Messrs. J. Austin Williams and Nagel.

Miss Celesta Bellaire, the popular young violinist, will give a concert January 5 at Oden Hall, St. Paul. Miss Clara Williams, soprano; Carlo Fischer, cellist, and the Orpheus Quartet will assist in the program. The concert will be one of unusual interest.

The first Apollo Club concert of the season was given December 17 at the Lyceum Theatre before a large audience and was a very artistic affair. The new director, H. S. Woodruff, made his first appearance with the club, and the program reflected great credit on both he and the chorus. Mr. Woodruff as a director has great force and ability, as well as spirit and enthusiasm. Incidental solos were sung by F. V. Ayers, H. J. Stevens and Walter Smith. Grieg's beautiful "Land Sighting" opened the concert. The principal club number was "The Farewell of Hiawatha," by Foote, sung with great expression and feeling. Mlle. de Lussan and Angelo Fronani were well received. Mlle. de Lussan sang "La Paloma" beautifully, receiving several insistent recalls until she appeared and gave an encore.

A piano recital of much interest was given by the pupils of Mrs. C. S. Rhodes at the residence of P. Paulson Wednesday evening.

Mrs. Josephine Dyer Johnston has returned to Minneapolis. She is the daughter of W. J. Dyer, the music dealer of this city. She will be an important addition to musical circles. Mrs. Johnston's voice is a soprano, and she was heard at the Schubert Club, of St. Paul, on Wednesday, accompanied by Harry Dorr with a violin obligato.

The last meeting of the Ladies' Thursday Musicales before the holidays was held at the Unitarian Church Thursday morning. The program was a miscellaneous one. Miss Margaret Drew gave Schumann's Concerto, op. 54, with Mrs. Charles Donnelly at the second piano. Mrs. E. W. French sang a group of solos and Miss Gertrude Hale gave four compositions of her teacher in Italy, Luigi Vanucci. A guest of the morning was Mrs. M. O. Greaves, of St. Paul, who sang an aria from Massenet's "Hérodiade." Miss Lilian Lawhead, a new member, and Miss Margaret Peterson played piano numbers. One of the interesting features of the program was the Mendelssohn Symphony, No. 3, for piano, violin and cello. The Misses Blanch Strong and Eulalie Chenevert were at the piano, and Carlo Fischer and F. M. Christiansen played the string instruments. Mrs. Ricker, president of the club, spoke of the holiday vacation that the club was going to have for the next few weeks, also of the next meeting, when Miss Edith Abell will give an illustrated talk on "The Opera." Miss Abell has sung in many of the famous operas under well known conductors.

A musical program was given in the Church of the Redeemer Sunday evening. Miss Mabel Runge, soprano; Miss Mynn Stodard, contralto; Owen T. Morris, tenor, and John Ravenscroft, baritone, were assisted by Carl Riedelsberger, violinist; Mr. Smith, pianist, and Carlo Fischer, cellist, with Mrs. John Harris Chick as organist and musical director. C. H. SAVAGE.

## Recital at Richmond, Va.

**A**N interesting piano and song recital was given by the pupils of Mrs. May Talley in her studio, No. 327 East Franklin street, Richmond, Va., December 23. The songs were all selections from the compositions of Margaret Ruthven Lang, of Boston, Mass.

The program was varied by the instrumental solos of Miss Florence Thalheimer and Miss Minnie Derby. Mrs. Talley is thoroughly progressive in her teaching, earnest and painstaking, as was evinced by the work of her pupils. During the season other recitals will be given illustrative of the work of such modern composers as Clayton Johns, Gaynor, MacDowell.

The program was given by C. Canepa, Miss Kate Binswanger, Miss Miriam Pilcher, Miss Florence Thalheimer, Miss Bessie Hunter, Miss Maud Miller, Miss Minnie Derby, Mrs. Martin, Miss Rhonie Hutzler.

## Recital by Winifred Titus.

**M**ISS WINIFRED TITUS, the coloratura soprano, will give a recital in Mendelssohn Hall Wednesday afternoon, January 14. Mme. Flavie van den Hende, the cellist, and Victor Harris at the piano will assist in a most attractive program. Miss Titus will sing arias from "The Marriage of Figaro" and "Lucia," and songs by Italian, German, French and American composers.

## Burgstaller Coming.

**A**LOYS BURGSTALLER, the Wagnerian tenor who sings but three roles, will arrive here next week and join the Grau forces.

## MARY UMSTEAD.

**M**ARY UMSTEAD, the pianist, has recently played in Bethlehem, Pa., famous for the Bach festivals, and in Asbury Park, when several of the papers said, in part: In the performance of the well selected numbers Miss Umstead showed great skill as an artist. Her touch is powerful and versatile and her temperament and understanding thoroughly musical. The numbers by Adele Aus der Ohe, to which she added several as encores, were particularly enjoyed, as Miss Umstead has recently returned from Berlin, where she studied with this well known composer and concert performer. The memorizing of so great a program alone would be noteworthy, but this, added to the beauty and perfection of the rendition showed Miss Umstead's wonderful abilities.

About fifty guests enjoyed the afternoon's entertainment, and it is to be regretted that more could not have heard the delightful program.—Asbury Park Daily Press.

Miss Mary Umstead, of New York, was present and had consented to give a piano recital. Miss Umstead is not unknown to many of the summer residents of Asbury Park. As a child she was said to have great musical ability. Miss Umstead has always been an earnest student, and a hard worker, studying at times with MacDowell and others in this country and finally going to Berlin to study with Adele Aus der Ohe.

Miss Umstead's program was well selected and showed her ability as a well rounded musician. Combined with the great strength and passion so necessary to some of the numbers were tenderness, simplicity and true musical emotion. The only regret of the club is that many others should not have had the privilege of hearing so fine a program rendered as this was in such an artistic manner.—Asbury Park Journal.

Miss Umstead has a secure, clear and resolute touch, her adequate and facile technic having been gained through study in the best German schools, while her poise, freedom and directness of execution are gifts natural to the educated American young woman. Better even than these technical excellences were her intelligence and taste in bringing out the spirit and meaning of the admirable numbers selected for her program. In a musical rendition and interpretation it is of prime importance to produce an effective impression of the masterpiece selected for reproduction as a unit or whole, involving as this does the proper scaling of the subordinate parts and details into due relationship with each other, as well as with the whole, and this Miss Umstead accomplished in a really convincing manner, her preliminary mastery of technic leaving her free for this stronger and higher exhibition of skill and appreciation.—Bethlehem Times.

The piano recital given by Miss Mary Umstead, of New York, last night in the chapel of the Moravian Seminary, Bethlehem, was an artistic success, and the pupils of the seminary and representative people of the Bethlehems who attended were fairly enraptured by the brilliant and subdued color values which Miss Umstead displayed in her renditions. . . .

The seminary students being thoroughly imbued with compositions of the immortal Bach, for their special delectation Miss Umstead opened the recital with a Toccata and Fugue in D minor by Bach-Tausig, and the particularly careful execution of the selection met the strong approbation of her audience. Beethoven's Sonata, op. 31, No. 1, was given with a revelry, and its technicalities—and they are stubborn—were mastered in a manner that gave evidence of the pianist's very careful training. . . .

Miss Umstead's other masterly numbers were Chopin's dreamy Nocturne, op. 15, No. 2; Serenade, Schubert-Liszt; "Valse Caprice," Strauss-Tausig, and Liszt's "Walderauschen" and Tarentelle.—Bethlehem Globe.

## A Piano School Recital.

**T**HE fifty-sixth recital to be given at the Bangor, Me., Piano School, occurred December 18, when a large audience enjoyed the pleasing program presented by Mrs. George E. Fellows, soprano, of Orono, and Alfred Francis Cross, pianist, of New York, an advanced pupil at the institution.

Miss Abbie N. Garland acted as accompanist with her customary skill and her work at the piano contributed not a little to the success of the recital.

ARTHUR

HOCHMAN

MANAGEMENT

ANNA MILLAR,

540 Fulton Street,  
BROOKLYN, N. Y.

WISSNER PIANO USED.

New York College of Music,

128-130 East 58th Street.

ALEXANDER LAMBERT, Director.

Private instruction in Piano, Singing, Violin, Cello and all branches of music, by a faculty unsurpassed for its excellence.

SPECIAL DEPARTMENT FOR BEGINNERS.

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily. Catalog sent on application.

ETHEL L. ROBINSON

(LONDON CONCERT DIRECTION)

Telegrams: 11 Wigmore St., Cavendish Square, W.,  
"Musikchor, London." LONDON, ENGLAND.

FELIX FOX, Pianist

Address HENRY WOLFSOHN, 131 East 17th St., NEW YORK.

R. E. JOHNSTON,

Manager.

HUGO HEERMANN,

Germany's Greatest Violinist.

American Debut, February, 1903.

Management: HENRY WOLFSOHN.

CARNEGIE HALL, NEW YORK.

OLIVE MEAD, Violinist

Address: N. VERT, 6 Cork Street, London; 9 East 17th Street, New York City.

Last Season: Boston Symphony Orchestra in Boston (third time,) and New York

Chicago Orchestra (Theodore Thomas), etc.

OFFICE:

ST. JAMES BUILDING, BROADWAY and 26th ST.

Room 726.

Telephone:

2746 Madison Square.

NEW YORK.



## MORE HONORS FOR DOLORES.

## The Artist Scores in the Australian Song Tournament.

LET all the conceited mortals who fancy that all musical triumphs are made in effete quarters of the globe read the subjoined article from the Catholic Press, of Sydney. The Catholic Press is the leading Catholic paper published in Australia, and Catholics the world over love music and understand what is noblest in the art. The event was a remarkable one for Sydney, and there was glory in it for a singer whom the Australians have learned to honor. The triumph came for Mlle. Antonia Dolores.

The article from the Catholic Press follows:

## WHEN SINGER MEETS SINGER.

## A TOURNAMENT OF SONG.

## The Triumph of Mlle. Dolores.

The conditions under which Madame Melba returned to Australia brushed all sentiment aside. The prosperous prima donna of London and New York, arrayed in all her plumes, came (in the phrase of the Sydney Morning Herald) as an "all conquering singer." She set up a standard of personal excellence as an artist, and asserted her superiority over all other singers in this part of the world by the unprecedentedly high rates of admission to her concerts. To those who murmured about paying a guinea and half a guinea there was no answer, save this: "Melba is the World's Queen of Song, and it is hers to demand the tribute in money as in praise which is the due of royalty." In Melbourne no one entered the lists in the tournament of song against the lady with the magic name.

In Sydney the challenge was taken up by Mlle. Trebelli-Dolores. On Thursday night Madame Melba finished her series of enormously successful concerts in the Town Hall. On Saturday night in the same hall Mlle. Dolores made her straightforward appeal as an artist to the public. The public recognized the splendid spirit of the artist, and in the presence of a crowded and intensely enthusiastic audience Antonia Trebelli-Dolores achieved the greatest triumph of her life.

## SINGING FOR THE LAURELS.

To say that Mlle. Dolores availed herself of the "Melba boom" to spring a new series of her own song recitals on an already musically excited city would not be correct. Under circumstances it would have been, from a business standpoint, not merely folly but downright madness for a "local artist" to give concerts in the Town Hall, with all the attendant heavy expenses, within a night or two of the closing concert of a tremendously boomed "star" from the other side of the world. In this instance, however, the circumstances were not ordinary. Madame Melba, by her imperious charges and her "royal" air, had, in a manner of speaking, taken the wall of every professional singer in the Commonwealth. Mlle. Dolores, who has come to regard herself as an Australian—for here she has, to a large extent, gained her celebrity as a singer—felt that it would be unworthy of her if she calmly submitted to the Herald's "all conquering singer." There was only one possible way to show that she had a just estimate of her own ability and a true understanding of her prestige as a singer. That was to take the Town Hall and "sing for the laurels" against Madame Melba. Without influential friends to aid her, without any assistance from the daily press, Mlle. Dolores stood before the public and proudly asked a verdict for or against her on her merits as an artist. The judgment of the crowded assemblage was as emphatic as it was unmistakable. A roar of welcome greeted her into ringing cheers, which culminated in a demonstration of popular admiration, which may be said to be without parallel in the history of Sydney. It was a thoroughly legitimate triumph, in which no element of completeness was wanting.

## A WONDERFUL TEST.

When Foli, the big Irishman with the finest bass voice in the world, was here a few years ago a local basso amused a number

of musicians at Palings by the stupid and vulgar boast that "he would sing Foli any day for a fever." There was none of this spirit in Mlle. Dolores' appearance at the Town Hall last Saturday. It was not a vocal tug of war in any sense or a trial of strength and lung power contest. The Sydney public had heard Madame Melba. Mlle. Dolores did not come on the same platform and say: "Listen to me, good people, and tell me do I not sing louder and higher than Madame Melba?" On the contrary, the "local artist," as we have some sort of right so to claim her, invited the public judgment by means of a song recital, which served to test her capacity as a singer in all the departments of vocal music. Mlle. Dolores shirked no test. She went through the whole range of vocal music—a most artistic feat in itself—opening with a solemn and stately air from "The Messiah" and finishing with her own inimitable singing of Auber's "Laughing Song." Between these extremes the singer ran the gauntlet, so to speak, in operatic music, in emotional music, in descriptive music, in poetic music, in passionate music, in the "ornamental" music of coruscating coloratura, in dainty French chanson, in British ballads and in the sportive and fanciful music of delicate and dazzling vocal display.

A clever and brilliant vocalist might have succeeded in the "Batti Batti" from Mozart's "Don Giovanni," or even in Massé's setting of "The Carnival of Venice" (with its glittering E in alt), but only a true singer, in the best sense, could have held the great audience hushed in reverence during the singing of "I Know That My Redeemer Liveth"; could have impressed them so powerfully in the Abbé Liast's appealing "Quand je dors," could have touched them so deeply in Kjerulf's "Oh! To Remember," or moved them so tenderly in Gordigiani's "O, Santissimo Vergine." In the opposite direction Mlle. Dolores showed how happy she can be "in lighter vein" by her admirable singing of the hackneyed "Comin' Thro' the Rye" and "I'm Ower Young to Marry Yet." The felicitous introduction of the "comedy element" into the wonderfully balanced song recital enabled the accomplished and many sided artist to demonstrate that "lips of laughter" are not incompatible with the possession of the "soul of song."

## WITHOUT APPEALING TO THE GALLERY.

The splendid reception at the commencement of the concert (for Mlle. Dolores, instead of "holding back" till 9 o'clock, always opens the program herself) must have put the artist in great heart. She was on her trial and she rose to the occasion splendidly, yet without one claptrap trick or one appeal "to the gallery." Not satisfied with applauding, the audience several times broke loose in cheers, and at the end the "full throated uproar" was so loud that it must have been heard at both Fyrmont and Hyde Park. Even then the admiring crowd did not consider that they had paid the full tribute. A couple of thousand men and women gathered outside the hall to give a final cheer, and the "queen of the night" was obliged to scatter flowers to secure a safe passage to the street.

On Tuesday night Mlle. Dolores gave her second recital; again a crowded attendance, again an extraordinary display of enthusiasm in her regard. There was scarcely standing room in the Town Hall. Her most brilliant and most popular efforts were the famous "Shadow Song" from Meyerbeer's "Dinorah," the scene from Gounod's "Queen of Sheba," the "Caro Nome" from Verdi's "Rigoletto" and Dvorák's four Gipsy songs. The last recital is tonight (Thursday).—The Catholic Press, Sydney, Australia, November 1, 1902.

## Arthur Hartmann Abroad.

THE list of Arthur Hartmann's European successes seems to have no ending. Following close on his Vienna triumph there comes cable news of the young violinist's extraordinary reception in Trieste and in Prague, Kubelik's home. Bohemian painters are begging Hartmann for sittings, society is dining him, and the public packs his concerts. Hartmann will probably be brought to America in 1904.

## Still Alive.

NEXT month Meyerbeer's "Les Huguenots" will have its one thousandth performance at the Grand Opéra at Paris, where, for several decades, it was the popular favorite until Wagner dethroned it.

## HOCHMAN'S NOTICES.

ADDITIONAL criticisms of Arthur Hochman's recitals in the West follow:

Arthur Hochman, the talented young pianist, played before a select audience of musicians at the Kountze Memorial Church Friday night. Musically the program was a treat. Mr. Hochman showed himself a master of his instrument and literally played with the piano as well as on it, the most difficult passages being executed with the utmost facility. His finger work is wonderful and his trills are marvels of evenness. In his chords and octave work he also shows great dexterity. The first part of the program was rendered in a delightful manner and showed, not only intelligence, but also a poetic soul. Enthusiastic applause greeted each number. The Brahms "Melody" was exquisitely interpreted and had to be repeated. His own composition, the "Barcarolle," was interesting and full of rhythmic effects. The Sauer Etude was given a very brilliant and virile execution. The Liszt Rhapsodie, which followed as encore after the first part, was full of character and dash.

As for the second part, the most prominent numbers were the Nocturne by Chopin, which received an entirely new but exceedingly interesting rendering, and the "Midsummer Night's Dream" of Liszt, which gave the young virtuoso full opportunity for a display of his remarkable technic.

Mr. Hochman has a delightful personality and was thoroughly in sympathy with his audience.—The World-Herald, Omaha, December 20, 1902.

The distinguished young pianist played with such brilliance that the few who did hear him were enchanted. The critics agreed that he is capable of wonderful work with the maturity that is near at hand, for the reason that his playing is marvellous already, and his best has not been attained. Hochman's finger work was showy. His trilling and octaves were executed brilliantly enough to excite the admiration of the most exacting.

In the first part the Brahms "Melody" had to be repeated, so delightfully was it executed. Hochman's own composition, the "Barcarolle," was pleasing.—The Omaha Daily News, December 20, 1902.

It was great things that the audience at the Opera House was looking for Saturday night, and it got them, but in even greater measure than expected, for Arthur Hochman, the Russian-American pianist, was in finest mettle and gave the greatest concert that McPherson people have ever listened to. A number of the audience had heard the great Paderewski and did not hesitate in saying that this gifted young American pleased them as much and in many respects more than the celebrated Pole.

Hochman is a wholesome looking, bright young fellow of twenty-five, and his fifteen years in concert work have given him an ease before the audience that was extremely agreeable, being devoid of any unnecessary demonstration or seeming overwrought nerves. He bent himself thoroughly to the work of interpreting the masters and brought the heaviest compositions within reach of the most untutored music lover. Though his program was a difficult one, all who heard him thoroughly enjoyed his playing and were surprised that they could enjoy classical music so thoroughly. It was indeed the interpretation of an artist.—The Republican, McPherson, Kan., December 14, 1902.

## Madame von Flotow Dead.

MME. LOUISE VON FLOTOW, who had taught music in this city for many years, died from heart disease last Tuesday, in Brooklyn, forty years old. For several years she lived in Carnegie Hall, where she had a studio. She was a cousin of Frederick von Flotow, a composer.

## The French Joker.

THE Paris Gaulois informs its readers that when Mascagni had his recent troubles in Boston he posted this notice on his door: "Persons who wish to arrest Signor Pietro Mascagni are requested to sign their names and take a number. No preferences granted."

RAFAEL

JOSEFFY.

Address: Letter Box 38, NORTH TARRYTOWN, N. Y.

"THE SCIENCE OF THE ART OF SINGING."  
Revised, Enlarged and Combined Second Edition of  
"VOCAL ART,"

By ANNA LANKOW  
(890 PARK AVENUE).

Price, \$3.50. On sale at BREITKOPF & HÄRTTEL, 11 East 14th St., New York, and all Music Stores.  
Mme. Lankow has returned from Europe and resumed her work.

## Concert Direction . . .

W. ADLINGTON,

22 Old Burlington Street,  
LONDON, ENGLAND,

SOLE AGENT FOR

I. J. PADEREWSKI

And other eminent Artists,  
Vocal and Instrumental.

TOURS and CONCERTS ARRANGED.



MINNE

HUMPHRYES

Soprano—Concert and Oratorio

Personal Address: 154 Prospect Park W., BROOKLYN, N. Y.  
Telephone, 934 South Brooklyn.

Under Management REMINGTON SQUIRE, 142 East Twenty-seventh Street, New York.

## ACCOMPANIMENTS

For all occasions, on short notice. Any music ever written  
read at sight.

INSTRUCTION:  
PIANO,  
ORGAN,  
HARMONY.

Student's residence or studio.

F. W. RIESBERG,

954 8th Avenue (86th St.)

PHONE: Columbus 468.

ORGAN PRACTICE,  
Special Facilities.

Organist Roseville Presby-  
terian Church, Newark.

With the Musical Courier.

NEW YORK.

## ERSKINE PORTER

NINE YEARS OF AGE.

SOPRANO.

CHURCH—CONCERT—MUSICALES.

Repertoire of 100 Songs, both sacred and secular.

For Terms, &amp;c., address

REMINGTON SQUIRE,  
142 East 27th St., New York.







**G. Schirmer's General Catalogue.**—This is a catalogue of English, German and French musical literature and theoretical works. It covers the whole question of musical literature in those three languages. The catalogue itself is an interesting study and should be on every musician's table as a book of reference, for it constitutes a liberal education for a musician just as it appears before us.

The firm has also recently issued the bulletin of new music for October, November and December, containing the latest compositions, some of which have already been noticed in these columns.

In the Schirmer collection of operas the firm has just published "Faust," the vocal score with the English version by H. T. Chorley, revised by E. Th. Baker. It is one of the best editions that has ever been placed before the public, with the details carried out to the very limit of carefulness and special expert supervision. The cost of production will reward itself through the general appreciation which it will receive on the part of those who require music of that description.

**Mr. Klein's Book.**—The Century Magazine has just accepted the "Musical Recollections" of Herman Klein, lately of London and now of New York, and will publish the same in four articles in the April, May, June and July numbers next year, under the title of "Thirty Years of Musical Life in London." After the publication as a serial this book will appear profusely illustrated with portraits of famous artists, taken mostly from pictures presented to Mr. Klein by the artists themselves, the book to be brought out in October. In the beginning the articles will cover Verdi, Wagner, Gounod, Tchaikowsky, Liszt, the second part begins with Adelina Patti, the third with Sir Augustus Harris, and the fourth with Jean de Reszke. The book will deal practically with every celebrated musician who visited London during the last quarter of the nineteenth century, and will present a complete retrospect of musical and artistic life during that period, but more especially under the Harris regime.

**Rautendelein.**—Songs by Julius Rünger, op. 47 and 48. Mayence: B. Schott's Sons.

These two songs are distinguished by a refreshing combination of melodious originality and musical representation. Julius Rünger seems to be a lyric composer; his songs are full of naive beauty, although he works with all the modern means of orchestral eloquence. The two Rautendelein songs may warmly be recommended for drawing room and concert to all those singers whose voices have poetry and soul.

**Berlioz's Letters.**—Mr. La Mara has, by the publication of the letters of Hector Berlioz to the Princess Sayn-Wittgenstein, added to the debt of gratitude that all lovers of musical history and of genuine "documents humains" owe to him for his previous publication of Liszt's letters to the same lady. As he says in his preface, it is only fitting that side by side with the Liszt letters, the "apotheosis of love," there should stand the "apotheosis of friendship," the letters addressed to the Princess by Hector Berlioz. They begin in 1852, when Liszt had brought before the public at Weimar "Benvenuto Cellini," that had made a fiasco in Paris in 1838, and they go down to nearly

the end of the year 1867. They are a confession of all he thought or felt, of all he loved or hated, of all he hoped or feared. They are confidential without any reservation, confidential in the truest sense of the word, the confidence of a man laying bare his heart and soul to a sympathetic soul who will never betray or misunderstand him. They reveal the man more clearly, more truly than any autobiography, any diary, could reveal him. The writer of an autobiography always poses, the writers of most letters "pose"; they suppress or exaggerate to affect the reader; they are unconsciously mendacious. But in these letters all seems truth, and they are none the worse by occupying themselves solely, exclusively, with the writer's own "I." Every change of feeling from day to day is depicted without extenuation, but in one respect there is no change—in his gratitude to his correspondent for all that she has done for him. Her letters are adorable; how should he, how could he, tell her all the good she had done him? When he thinks of her, it seems to him as if he were in her salon at Weimar, hearing Liszt talk, listening to her thoughts, gilding himself under her kindly looks. "Such," he cries, "is the inconvenience of permitting soulful effusions to those wounded as I am. I bleed, bleed, bleed—I should rather go to a hospital than weary you with my eternal complaints. There are days when I would gladly give two of the years that may still remain for me to live to be able to crouch at your feet like a dog and hear you recite those poems of consolation which fill your heart." Her friendship is indefatigable and persevering; her letters are full of ideas; she is the "vestal of art" who keeps alight the sacred fire. It was she whose insistence made him undertake and finish "Les Troyens."

In the dedication of this work to the princess he tells how he hesitated to write a vast lyric composition on the second and fourth book of the *Æneid*, till she forbade him to have any fear, and, in the name of his honor as an artist called on him to execute his plans or lose her esteem. "I have written the 'Troyens,'" he adds. "Without you and without Virgil the work would not exist. It bears the votive inscription 'Divo Virgilio'; could it not also bear yours." The whole correspondence during the compositions of "Les Troyens" (which afterward was divided into "La Prise de Troie" and "Les Troyens à Carthage," is highly interesting. It gives us the artist at work, now in despair, now inspired with hope, discussing lines in the libretto, discussing Shakespeare and Virgil. "I am only a marauder," he writes. "I gather a bunch of flowers to make a couch for music. The work is beautiful because it is Virgil; it is striking because it is Shakespeare." To Shakespeare, too, he turns when he thinks of his "Cleopatra"; from Shakespeare he is going to take for the epigraph of his "Memoirs" the lines of Macbeth's "Life's but a walking shadow. It is a tale told by an idiot, full of sound and fury, signifying nothing." All this time he seems to have been in poor health. "I am hysterical like a girl," he cries; "my nervous tree is out of order; it bears bitter fruit." He is always "thinking out loud before her." He speaks of his sisters, of his first love whom he saw when he was eighteen, and never again till he was fifty-seven. He called on her at Lyons; he almost fainted when he shook hands with her, when, looking at the ravages of time, his heart sought to reconstruct her beauty. The lady, Madame Fournier, had great good sense. "You have a very young heart," she wrote. "I am quite old. Think, sir, I am six years older than you, and at my age I must know how to renounce new friendships." Altogether a hysterical, morbidly sentimental being, changing like the wind, bursting out like a volcano, longing for sympathy from all, especially from the Princess, his "sister," his counsellor, his encourager, his con-

soler. Still at last the thread of their friendship broke. Berlioz's hostility to Wagner was extended to Wagner's friend, his own benefactor Liszt, and this certainly cooled the friendship of the Princess.

Wagner is only twice mentioned in the letters. "The crime of Wagner," he wrote in 1856, "is his desire to make music the slave of words. I am for music called by you free. Yes, free, proud, sovereign and conquering," and again in 1858 he speaks of Wagner's visit to Paris. In 1865 he writes to his "Dear Princess" that there is not in his "Memoirs" a single word which "alludes to Wagner, to Liszt or to the music of the future." In the *Journal des Debats*, of which he was musical critic, he left the duty of criticising Liszt's "Grande Messe" to J. d'Ortigue, whose verdict was the scriptural quotation, "Let this cup pass from me." Berlioz in a letter to a friend described it as a "denial of art," and when one of Liszt's symphonic poems was played at the Salle Erard he left the hall, because "Liszt's music seemed to him the antithesis of music."

There are plenty of amusing little anecdotes in the volume, amusing little "boutades" against everybody but himself. His opinion of music in France is given in the passage where he speaks of an offer from America. It was no merit to refuse the engagement, for "everybody in America is talking of bankruptcy, and of theatres and concerts going to Niagara Falls. We have no falls, because there is no current. We are in a quiet pond full of frogs, cheered by the song of a few ducks."

**Technique of Musical Expression.**—A text book for singers. By Albert Gerard-Thiers. The Theodore Rebla Publishing Company, New York.

Gerard-Thiers has been giving a lecture on the philosophical laws that govern musical expression before many of the learned and musical societies over the country. At first his theory that all musical expression was only an obedience to natural law was received with incredulity, but he has persisted and proved this scientific claim so that the most strenuous opposition has been overcome.

At the time of the first lecture given at the Waldorf-Astoria before the Drawing Room THE MUSICAL COURIER said:

"Before the Drawing Room Mr. Gerard-Thiers gave his interesting recital at the Waldorf-Astoria Thursday night, entitled 'Technic of Musical Expression.'"

"Mr. Gerard-Thiers held his listeners from beginning to end, their interest never flagging for a moment, and small wonder, for this was one of the best expositions, from both the scientific and æsthetic side, of the value of true song ever given in the metropolis. Mr. Gerard-Thiers' research has been minute and painstaking, and his apt expressions, his numerous illustrations, all culled from everyday life, brought home to all the points he wished to impress. It was educational, instructive, interesting throughout, and the spoken word was made doubly effective by his singing, in which the height of artistic nuance was reached."

#### The New York College of Music.

THE New York College of Music has reinforced its already strong corps of vocal teachers by engaging Signor Abramoff, one of the best known teachers, as an instructor.

#### De Lussan to Wed.

ZELIE DE LUSSAN, the opera singer, will marry in the spring. Her husband will be Henrico Robeldo, a rich coffee planter of Brazil.

## BERTHA FORCE

DRAMATIC SOPRANO.

Oratorio and Concert

Management HENRY WOLFSOHN, 131 East 17th Street, NEW YORK.



MADAME

## ALICE ESTY

In America, Season 1903-4.

VOCAL RECITAL and ORATORIO.

## OLEY SPEAKS

Management HENRY WOLFSOHN,  
Residence, 123 West 80th St. 131 East 17th St.

CONCERT DIRECTION

## PAUL BOQUEL,

PARIS, 38 RUE LA BRUYÈRE, IX.

REPRÉSENTANT GÉNÉRAL DE  
JACQUES THIBAUD, JOS. HOLLMAN, ETC.

Miss  
Winifred

## BAUER

VIOLINIST and PIANIST.

Receives Pupils, Accompanies and Coaches Singers.  
166 ADELAIDE ROAD, LONDON, N. W.



## GOOD MUSIC AND BAD.

NEW YORK, December 22, 1900.

To the Editor of The Musical Courier:

ON several occasions there have been published in the daily papers articles complaining about the kind of music offered to the public at the New York theatres. There is no doubt whatever that the music at these places of amusement is far from satisfactory (in most cases), and my object in writing to your paper today is to show why this is so.

I can name three causes for this sad state of affairs: First, the lack of musical understanding of most of the theatrical managers; second, the incompetency of some of the "leaders" of the orchestras; third, the indifference of the actors as to the music furnished in connection with their productions, which can again be traced to lack of understanding on their part. I might here name as fourth cause the indifference of the audience toward the "entr'acte music," but I do not like to do so, because I'm convinced that a higher standard of music performed in a high class manner would in time force even the most uncultured audience to a certain degree of interest in and attention to what is being played.

Some people probably will ask: How about the musicians? Are they not poor performers and largely to be blamed for the poor music? To which I can answer: No. The New York theatres of the better class employ first class men, such as are seen on the platforms at our big symphony concerts, but—here I come back to cause No. 1—they are not allowed to play the sort of music they would enjoy playing, but in most cases are told by the manager to play "popular music," by which abused and misinterpreted expression the worthy manager means the music (?) of the day, illegitimate stuff, the composer (?) of which often cannot tell one note from another, and has to engage and pay a real musician to write down for him the trashy and cheap musical ideas (?) that enter his brain while he strolls down the "Rialto" whistling to himself. To substantiate my assertion I say that I have repeatedly known cases where the "leader," who attempted performing good music (for which he was rewarded by the applause of the audience), was requested by the management to play "two steps and rag time." The result was that nobody paid attention to what was being played, and the poor musicians, realizing they were only furnishing an accompaniment to the chatter of a multitude of men and women, began to play carelessly, for which nobody can blame them. This leads me to cause No. 2—the incompetency of some of the leaders. The manager, having no musical understanding, cannot judge (and likely cares nothing) about the merit of his "leader," and usually likes that man best who does as he tells him. Should he, however, strike a real artist, he probably would not be able to hold him long, for the things demanded of him would act on the leader's nerves like the most refined torture. One of the most barbarous customs at most of our theatres, which must be traced directly to the influence of the manager or the actor over the leader, is the one which makes the orchestra play continuously from curtain fall to curtain rise, regardless of the length of the entr'acte and the length of the selection played during the same. I know of one instance where three pieces of music were played directly one after another without one second's intermission. Each of the three was in an entirely different key. The third piece was played over and over again until the curtain sign was given, when it was suddenly interrupted (no matter where, no matter how) and the "curtain raiser" (again in a different key) was struck up. There is absolutely no excuse to be found for such inartistic practices, that are a disgrace to the "art centre" of America, unless it be that the manager is trying to get his money's worth out of the orchestra men by making them fill with music every second of the intermission.

We now come to cause No. 3—the actor himself. Of

course, there are exceptions among the actors, and I only need to mention the names of Richard Mansfield, Sir Henry Irving and Mrs. Patrick Campbell to prove that there are real musical people among them, or such who at least respect music as an art and know the value of it in connection with their productions. But, as a rule, the actor knows nothing and cares nothing for music, and his influence over the "leader" is mostly a bad one. Only recently a young actor, probably angered over the mediocre success his sentimental play had with press and public, held the "leader" responsible for this trouble, making him in his rage a scene behind the curtain that could be heard all over the house. The remedy for all these troubles is (to make a long story short) competent leaders, who by sensible (not necessarily musical) managers are given full authority over the musical part of the program. The actor should be allowed to make suggestions to the leader only where incidental music is concerned, but should have no right whatever to "dictate" to him. Then, and then only, will we get decent music at our theatres, because the leader will know what kind of music is best suited for the play and for the combination of men at his command.

P. T. M.

P. T. M. ably presents a question that has often been argued in the columns of THE MUSICAL COURIER. However, the causes of certain conditions lie much deeper than appears on the surface or in P. T. M.'s letter. The players must not be blamed, for they only obey the leader's request; the leader should not be held responsible, for he receives his orders from the manager; and the manager is least deserving of reproach, for he is a purveyor to the public and must supply what is demanded. The root of this question is the root of all orchestral evils in New York. The primary conditions are wrong. The question is not: What kind of theatre music should P. T. M. and other cultured musicians play? but, Why should men like P. T. M. be compelled to play in a theatre orchestra at all?

Of course they need the money, because we quite understand that no one plays in a theatre orchestra from choice. But good musicians, men who have studied seriously, men who have played in symphony and grand opera orchestras, men who at one time had ambition to shine as soloists—these men are out of place in the orchestras of our theatres. There are two kinds of orchestral players, the journeyman who looks upon a musical performance as a "job," and the skilled and experienced musician who regards music as an art, and would rather play symphony all day than "ragtime" for one minute. But where are these men to play symphony? Where is our permanent orchestra that will give employment to these high minded musicians and place them above the necessity of degrading themselves and their art? There is a time and a place for everything. The theatre is not the proper home for the best music. In New York we have had leaders who tried to give theatre patrons high class quartet music, and programs that omitted the popular song, and the sandpaper shuffle. The result was not encouraging. People go to the theatre for amusement, and good music does not amuse them. They talk between the acts and it really does not matter what sort of tune is used as an accompaniment to the conversation. Good music demands attentive listeners, and theatre audiences resolutely refuse to be attentive between the

acts. Any kind of players are good enough for the theatre. Ragtime experts should perform there, but we should garner the symphony players in a proper hall and give them enough money to prevent them from becoming mere mechanical music machines like their inferior brethren who can do no better because they have learned no better.

We know of scores of young men who have studied in Berlin, Leipsic, Dresden, Vienna and Paris, and are now eking out a miserable existence playing violin, or 'cello, or flute, or viola, or cornet in the theatre orchestras of this city, and worse, many of these young men play at dances after the theatre. Is it not a pitiable spectacle to think of these artists straggling home in the early morning, in the company of sleepy conductors, tired out waiters, weary night watchmen, and all the riff-raff and night hawks that infest a large city after dark? Many of these players have occasional opportunities to play at one of our symphony concerts. Under such circumstances as we have described, how can the theatre player and the dance musician do himself justice? He is in no condition to attend an early morning rehearsal. He might be a first rate musician, but he cannot sit up until 6 o'clock in the morning sawing "ragtime" two steps, then hastily snatch two hours' sleep, swallow a cup of coffee, and play a Brahms symphony in the manner that New York has a right to expect. But without our much discussed permanent orchestra the musician can do little to improve his sad condition. At least he should raise his price. Let the best men get together and insist on increased pay for their services. That would at once create two classes of orchestra players. It would then be an easy matter to inform the public which managers employ the cheaper grade of musicians. The public is a curious animal. Once differentiate officially between good and bad theatre music and it will want the good, whether it listens or not. But when all is said and done the permanent orchestra alone might effect the good musician's salvation. Such an organization could not stop "ragtime" in the theatres—and, indeed, why should it?—but at least it would take the symphony player from the theatre orchestra and give him profitable and dignified employment.

## Roseville Presbyterian Church.

THE Christmas music at the Roseville Presbyterian Church was interesting. Louise Voigt, soprano; Richard Byron Overstreet, bass, and a selected double quartet participating. This was the program:

Soprano solo, women's quartet and chorus, "Angels from the Realms of Glory," George W. Ketchum; soprano solo, "Child of Bethlehem," Salter; soprano, tenor and bass solos and chorus, "Like Silver Lamps," Barnby; solo and chorus, "Fraise Ye the Lord," Cherubini; double quartet, Miriam Leslie Hervey, Katharine Vene-lund, sopranos; Anna Scarlett, Mrs. A. C. Taylor, altos; Charles Cottrell, W. B. Plume, tenors; R. B. Overstreet, I. Bronstein, bass; organ prelude, "Vesper Bells," Spinney; postlude, "Marche Cor-tege," Gounod.

Edward Strong, tenor; Cecilia Niles, soprano; Clifford Wiley, baritone; Katharine Peltan, mezzo soprano; Theodor Björkstén, tenor, and Erskine Allen Gay, baritone, have all recently sung at this church, the music of which is under the direction of F. W. Riesberg.

## VICTOR HARRIS

Vocal Training.

The Art of Singing in All Its Branches.

STUDIO: THE ALPINE, 55 West 33d Street, NEW YORK.

## EHRlich's Music School of Dresden,

a leading School of Music, established 1873, offers a complete musical course: Instrumental, Vocal, Orchestral, Operatic, Dramatic, Harmony, Composition, etc. Instruction by recognized artists: R. POTTER FRISSELL, Professor of Piano, Pupils of Saner, Moszkowski and Leschetizky. Leschetizky's Method. Exceptional advantages now offered. Pupils' Recitals, Concerts, etc. Lectures on the History of Music, in English. Apply at EHRlich's MUSIC SCHOOL, 15 Walpurgis Str., Dresden, Germany.

## TOWNSEND H. FELLOWS CO.

Concert Management  
AND  
Musical Exchange,  
10 CARNEGIE HALL.



# THE MUSICAL COURIER

PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegujar," New York.

ESTABLISHED JANUARY, 1880.

No. 1188.

MARC A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, DECEMBER 31, 1902.

### LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

THE MUSICAL COURIER is now for sale on the Smith & Son bookstands at the following stations: Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria.

### BERLIN, GERMANY (Branch Office)—

Hauptstrasse 50a in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Hock, Leipzigerstrasse 86, W.

### BRUSSELS—

Anne Ingman, Franklinstrasse 30.

Mrs. E. Potter-Frisell, 18 Walpurgis Street.

### LEIPZIG—

Gustave Adolphstrasse 10a. Mr. Alvin Kranich in charge.

### PARIS, FRANCE—

Conducted from London Office.

Single copies for sale at Brébant's, 57 Avenue de l'Opéra; 57 Rue Marbeuf; Galignani Library, 224 Rue de Rivoli; Shakespeare Library, 78 Avenue des Champs Elysées; Boulevard Kiosks.

### ITALY—

Florence—3 Via Rondinelli, Joseph Smith.

Milan—J. F. Dolma-Naldi, Corso Venezia 40.

### CHICAGO OFFICE—

Pine Arts Building, Michigan Boulevard, C. A. Daniell in charge.

### CANADIAN OFFICE—

In charge of Miss May Hamilton. Address Main Office, New York City.

### SAN FRANCISCO OFFICE—

50 Columbus Building. Mrs. A. Wedmore Jones in charge.

### LOS ANGELES—

F. W. Blanchard, Blanchard Hall.

### MILWAUKEE—

Controlled by Chicago Office.

### INDIANAPOLIS—

Controlled by Chicago Office.

### CINCINNATI OFFICE—

J. A. Homan in charge.

### BOSTON OFFICE—

17 Beacon Street.

### BROOKLYN OFFICE—

Hotel St. George, Clark, corner Henry Street.

### BUFFALO OFFICE—

Mrs. Nellie M. Gould, 430 Ashland Avenue.

### SUBSCRIPTIONS:

Invariably in advance, including postage.

Single copies, Ten Cents.

United States,			\$5.00
Great Britain,	21 sh.	Austria,	15 s.
France,	21.50 fr.	Italy,	22.50 fr.
Germany,	22 m.	Russia,	12 r.

SPENCER T. DRIGGS - - - BUSINESS MANAGER

### Rates for Advertising.

PER INCH ON ADVERTISING PAGES.

Three Months.....	\$25.00	Nine Months.....	\$75.00
Six Months.....	\$50.00	Twelve Months.....	\$100.00

### ON READING PAGES.

One inch, 3 months..... \$75.00

One inch, 6 months..... 125.00

One inch, 1 year..... 200.00

### Special rates for preferred positions.

One page, 1 insertion..... \$300.00

One-half page, 1 insertion..... 175.00

One column..... 100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 2 P. M. on Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.  
Western News Company, Chicago, Western Distributing Agents.

### THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR ALL

MUSIC PUBLISHERS AND MANUFACTURERS

AND IMPORTERS OF MUSICAL INSTRUMENTS

OR PARTS THEREOF. ALSO SPECIALLY DE-

VOTED TO POPULAR MUSIC.

For Particulars apply to "Saturday Extra Department."

A HAPPY New Year and a prosperous one to all the readers of THE MUSICAL COURIER!

PEACE and good will did not obtain on Christmas Day in St. Simon's Protestant Episcopal Church, at Concord, Staten Island. Disobeying a hurried request from the minister the choir refused to sing a certain hymn because it had not been properly rehearsed. The choir has evidently been reading THE MUSICAL COURIER.

CHARLES LAMB understood what a great many people fail to understand who are similarly temperamentally situated when he said: "Sentimentally I am disposed to harmony, but organically I am incapable of a tune."

The sentimental aspect of music is something which very few fully appreciate even when they are unconsciously sentimental only, or is it because they are unconsciously sentimental? But those people who are organically incapable of a tune seldom realize it. Charles Lamb had the depth of intellect to understand this.

THE advance notices on the approaching appearance of Roger-Miclos, the French pianist, are the index to the crude and inartistic methods in common use everywhere in America in the daily newspaper business. Our esteemed contemporaries, the daily papers, waste no end of space in harping on the beauties of Mme. Roger-Miclos. About her talent and her musicianship there is not a word, and one would suppose that she was coming to this country to pose in a beauty show instead of coming here as a pianist of reputation, about whose artistic qualifications certainly at least some mention or some inquiry should be made. This lets sunlight in upon the benighted state of affairs that exists in the editorial rooms of the big dailies and shows what a farce is made of some of the most serious and important affairs in the life of the people. Mme. Roger-Miclos will be heard here and then she will be judged honestly and fearlessly in accordance with the best standards of criticism.

NEW YORK having sufficiently ridiculed London for not being familiar with Richard Strauss' orchestral works, the conservative city on the Thames at last invited the great German composer to come over for a visit and to lead his "Heldenleben." "The

STRAUSS IN LONDON. London critics were much excited over the first performance

of Strauss' tone poem," says the musical reviewer of the New York Evening Post. He quotes several opinions, to wit: "The Times cherishes doubts as to the value of Strauss' musical ideas, and as to the propriety of his cacophony. The Telegraph pays tribute to the extraordinary enchainment power of the music, the originality and daring with which the composer bends to his purpose the devices of his art and the splendid air of mastery, but also has doubts about many of the passages. Ernest Newman in the Speaker criticises the two conflicting purposes that he finds in the work—the purely objective painting of a hero and the apparent attempt to draw the hearer's attention to Strauss himself as the hero. In painting the generalized picture he has come to grief, and he has 'muddled up his two plans'; he has been unfortunate also in not keeping the more descriptive side of his genius within proper bounds. The critic of the Pall Mall Gazette recognizes in 'Ein Heldenleben' 'the sign manual of magnificent genius,' and considers it a work transcendental in its interpretation of modernity'; 'since the day Richard Wag-

ner died nothing has been given to the world so gloriously assured in its significance, so splendidly certain in its utterance as this score by this exceedingly fine master.' This is not bad for critics that have been perennially feeding on Handel, Mendelssohn and Tschaiikowsky.

THE musical year—1902—was singularly devoid of exciting events or stirring occurrences. Things have remained much as they were. The list of great composers has not been augmented. Richard Strauss, Dvorák, Saint-Saëns and Bruch are still the greatest living writers of absolute music. In opera young Italy has had things practically its own way. We will attempt an offhand résumé of the most important events of the year, omitting reference to European productions of new works, which will be treated later in separate articles.

In America we have had series of orchestral concerts by the Boston Symphony Orchestra, Chicago Orchestra, Cincinnati Symphony Orchestra and Philadelphia Orchestra. There have been other orchestral concerts in smaller cities. The Boston Symphony gave its 100th New York concert. The Philadelphia Symphony Orchestra, under Fritz Scheel, came to New York and received a warm welcome from the public and the critics. Many works not previously heard in America were produced by our large orchestras. Of these "novelties" the most important was von Hausegger's "Barbarossa" symphony. It was produced in New York, Boston and Chicago. Von Hausegger is treading resolutely in the footsteps of Richard Strauss. The Musical Salon, of this city, gave us excerpts from Reinhold L. Hermann's opera "Vineta." Richard Burmeister's dramatic tone poem, "The Sisters," was also brought out in New York. In Boston there took place the première of Chadwick's lyric drama, "Judith." In Cincinnati Frank van der Stucken's townsmen heard for the first time their gifted conductor's festival prologue, "Pax Triumphans." George Hamlin sang arjas from Richard Strauss' operas, and gave recitals of songs by the "most significant German composers." Richard Burmeister and David Bispham performed Strauss' "Enoch Arden." The d'Albert Concerto for violoncello was played in Chicago. There, too, Theodore Thomas gave his famous six historical programs. The Grau Opera, proud and perennial, produced three unfamiliar works—Paderewski's "Manru," Puccini's "Tosca" and de Lara's "Mes-saline." Of the three Puccini's strong melodrama made the most favorable impression. It is doubtful whether the other two works will be heard again in New York. Chicago listened to Richard Strauss' Violin Concerto, played by Earl R. Drake. Milan boasts of the first production of da Venezia's important "Concertstück" for piano. In Moscow occurred the début of Rachmaninoff's Second Piano Concerto, and the same composer's 'Cello Sonata and Suite for two pianos. In Boston Martin Loeffler's "Idyll," a musical paraphrase of the fifth poem of Paul Verlaine's "La Bonne Chanson," and Loeffler's paraphrase of Rollinat's "Villanelle du Diable" were given their initial performance. Dr. Otto Neitzel brought out his new piano concerto in Cologne. In the field of American comic opera we had only three notable productions, Edwards' "When Johnny Comes Marching Home," Ade's satire, "Sultan of Sulu," and Pixley and Luders' "Prince of Pilsen."

All over the world there have been the annual musical festivals at which good work was done. The solo concerts given would fill a library. In America there has been the usual supply of visiting foreign artists. Of singers, foreign and native, who came from abroad for special tours, there were Mary Howe, Whitney Tew, Helen Niebuhr, Lilli Lehmann, Emma Nevada, Plunket Greene, Vir-



ginia Listemann, Lillian Blauvelt, Alma Webster-Powell, Helen Henschel, Mary Münchhoff, Esther Palliser, Lillian Nordica, Watkin Mills, David Baxter, Arthur van Eweyk and Ben Davies. At the Grau Opera we were given our first introduction to Anthes, Gerhäuser and Dani, none of whom particularly astonished us. Eugenia Mantelli and Louis Blumenberg made a tour to the Pacific Coast and Mexico.

In the piano world we must record first of all Moriz Rosenthal's sensational triumph in Russia, Paris, Spain and Roumania. In America we heard Paderewski, who has lost much hair and some technic. There were here, too, Josef Hofmann, Arthur Hochman, Raoul Pugno, Eugenio Pirani, Eduard Zeldenrust, Joseph Slivinski, Mark Hambourg, Frederic Lamond, Harold Bauer, and Ossip Gabrilowitsch. Extended tours were undertaken also by Fannie Bloomfield Zeisler, William H. Sherwood, Jessie Shay, and others. Alma Stencel, a young American girl, won some praise from the Berlin critics. In Berlin Busoni is trying to become an orchestral conductor, and Ansoerge has, by common consent of the cognoscenti, fallen from the ranks of the world's great pianists. Risler still has a strong following in Germany. Sofie Menter has practically given up her concert career and is now teaching in Berlin. Godowsky was everywhere successful in Europe. Arthur Schnabel is looming up in Berlin as a potent pianistic possibility. Carl Reinecke resigned as director of the Leipzig Conservatorium. Joseffy—heard by far too rarely—has promised us some recitals for the latter half of this winter. Emil Sauer left Dresden and became a professor at the Vienna Conservatorium. Edwin H. Lemare, of England, went to Pittsburg as the official organist of that city. Mme. Bloomfield Zeisler will teach at the newly organized Bush Temple Conservatory in Chicago. Ludwig Breitner, the eminent French pianist, has returned to France.

The violinists and cellists have not been many. We heard here Fritz Kreisler, Jan Kubelik, the king of technic; Elsa Ruegger, graceful and gifted; Jean Gérardy, William Worth Bailey, Kocian, Florizel Reuter, Michael Banner, Maud MacCarthy and Franz Kneisel. In Europe the violinists who have caused extraordinary comment are Stefi Geyer, child prodigy; Edwin Grasse, a blind American boy; Jacques Thibaud, Arthur Hartmann and Oliveira, Bronislaw Huberman reappeared on the concert stage, but did not repeat his early successes. Sam Grimson, a young Englishman, made an impression by his playing of classical works.

Other events of importance were the Bayreuth performances of Wagner opera, the trio concerts in America by Gérardy, Kreisler and Hofmann; William C. Carl's tenth anniversary as organist and musical director of the "Old First" Presbyterian Church; the first American Minstrel Show ever given in Germany, arranged by American students in Berlin; Richard Strauss' new Berlin Orchestra, which has made inroads on Nikisch's prestige and profits; Melba's failure as a concert singer in Leipzig, Adelaide Ristori's celebration of her eightieth birthday, the burning of the Stuttgart Opera House, the election of a new man to succeed Emil Paur—a master of the baton—as leader of the New York Philharmonic Orchestra; the 600th performance in Berlin of Mozart's "Don Juan," the abandonment of the Kaim Orchestra's (Munich) American tour, Mascagni's monumental failure in this country, Bulterjahn's discovery in New York as a conductor of talent, Alice Nielsen's failure in concert and grand opera, and her return to comic opera, Electa Gifford's Australian tour, Savage's English opera performances, the bursting of the Perosi bubble, the founding of the Wetzler Symphony Orchestra in New York, the unveiling of the Liszt monument in Weimar, Julius Hey's seventieth birthday in Berlin, Hugo Kaun's declaration that we are an unmusical

country, and his subsequent desertion of Milwaukee for Berlin.

Concerts were given in New York by the Boston Symphony Orchestra, Philadelphia Orchestra, Philharmonic Orchestra, Wetzler Orchestra, Harlem Philharmonic Society, Woman's String Orchestra, Kneisel Quartet, Oratorio Society, People's Symphony Society, Musical Art Society, Young People's Symphony Course, Dannreuther Quartet, Mendelssohn Trio Club, Kaltenborn Orchestra, Kaltenborn Quartet, Manuscript Society, Severn Trio, Morgan Quartet, Mannes Quartet, Liederkranz Society, Arion Society, People's Singing Classes, People's Choral Union and various Sunday night organizations.

Sousa has made another of his profitable transcontinental tours and is now on his way to Europe. His popularity has not waned. Duss and his band created a favorable impression in New York and everywhere else where they were heard. Creatore made a summer "hit," which seems to be good for winter, too. Innes and Weber also led bands that made successful tours in the United States.

The necrological list for 1902 is as follows:

Antonio Farini,	Wulf Fries,
John Daniell,	Katharine I. Wolfram,
Louis Copelman,	Evelyn Oertel,
M. Girod,	Adolph Sohst,
George W. Warren,	Owen Foster,
Alice Swinburne Newman,	Ernst Otten,
Franz Nachbauer,	William Lewis,
Helen D. Tretbar,	Leopold de Grandval,
Thomas Dunn English,	Mary M. Easman,
David P. Horton,	Mary E. Palmer,
George Streit,	Joseph H. Brambach,
Grace Driscoll,	Max Heindl,
Henriette Steinmann,	Professor Achille,
J. Melville Horner,	Karl Piutti,
Mrs. Nellie Moyle,	Benjamin Bilse,
Antonio Zamara,	Heinrich Hofmann,
Hélène Louis,	Dr. Martin Deschere,
Kaethe Brandt,	Jean F. van der Stucken,
Mrs. Sam Franko,	Edward L. Langford,
Hugo Wolf,	J. J. Watson,
Hermann Wolff,	Amalia Wurmb,
Filippo Marchetti,	Charles E. Pratt,
William O. Perkins,	Anna McDufft,
Adrian P. Babcock,	John White,
Joseph Burke,	Benjamin Tipton,
August Bischoff,	Sarah E. Vogel,
Annie Cole Martin,	Emil Gramm,
Carlo Lago,	Carl F. W. P. Mosbrugger,
Severin S. Sauter,	William E. Wagner,
Frank H. Daniels,	Theodore F. Seward,
Paul Bulaz,	Jules Jonas,
Percival L. Thomas,	Irene M. Amsel,
Camilla Urso,	Rosine Stolz,
Salomon Jadassohn,	Franz Müllner,
David A. Warden,	Karl van Ark,
Leonora de Vivo,	Mathilde Wesendonck,
Mrs. Page Thrower,	Ingham W. Niles,
Emmie Vilona,	Samuel V. Speyer,
Herman S. Colell,	Septimus Winner,
Henry Pierson,	Dr. Henry S. Cutler,
S. N. Griswold,	George K. Haines,
Chas. W. Tyler,	W. Theodore Gronevelt,
Henry K. Sheldon,	Harrison H. Pendleton.
Joseph Tamaro,	

**W**HY do our pianists never change the complexion of their recital programs? It is well known that the literature of the piano contains more than one million pieces of music, yet concert players use fewer than one hundred. Does this

#### A PIANISTIC PARLEY.

signify that the other 999,900 works are worthless? Pugno, Gabrilowitsch, Hambourg and Lamond are the foreign pianistic importations this season. These players represent four separate and distinct schools in piano playing. Pugno is a poet, Gabrilowitsch is an analyst, Hambourg is a technician and Lamond is an eclectic. These boundaries are not intended to be arbitrary. We have categorized solely according to our own individual impressions. Different as they are, these four men expose practically the same composers and in many instances the same compositions. The

musical milestones which the modern pianist tries to pass safely are Beethoven, Chopin and Liszt, representing in the estimation of the superficial populace intellect, temperament and technic. The critic seeks in Beethoven "breadth," in Chopin "sentiment," and in Liszt "brilliance." Occasionally Brahms appears on the program, and then the pianist must satisfy the commentator as to "massiveness." Romanticism has gone quite out of fashion. Formerly the Bach fugue asserted its place at the head of piano programs. Now that some erudite gentlemen have classified Bach as a romanticist, lo and behold! he has disappeared. Along with Schubert, Mendelssohn, Schumann and Weber, Bach's name probably will soon be a memory, at least as far as public piano programs are concerned. Carl Tausig's elaborations for a time made Bach very popular. However, then the musical reviewers fell into the habit of calling these adaptations "disarrangements," and promptly they were retired.

It is a curious question, this systematic narrowing of the concert pianist's repertory. Is it the result of evolution, is it his own desire, or is it the desire of the public? Were a census of the world's music lovers to be taken it is doubtful whether there would be found many to acknowledge that they had outgrown Schubert, Mozart, Haydn, Mendelssohn and Schumann. We all admit that it is difficult to play Mozart. When we hear his music we call it "pure," "unaffected," "refreshing." Is there any logical reason to be given for the total neglect of Mozart's numerous piano works? And the same question might apply to Handel and Haydn, to Schubert's lovely sonatas, to Schumann's volumes of unplayed piano poems, and to Mendelssohn, who in the estimation of our concert performers seems to have composed nothing but a capriccio, a hunting song and several lachrymose songs without words.

Did only Beethoven write sonatas? In the course of a varied experience we have become acquainted with interesting sonatas for the piano by Haydn, Mozart, Scarlatti, Weber, Handel, Schubert, Schumann, Mendelssohn, Chopin, Liszt, Brahms, Rubinstein, Tchaikowsky, Raff, Grieg, Cherubini, Wagner, Moscheles, Reinecke, Scholtz, Franck, Dussek, Volkmann, Kiel, Taubert, d'Albert, Ashton, the family of Bachs, Bargiel, Bennett, Berger, Bronsart, MacDowell, Brüll, Cramer, Clementi, Dayas, Draeseke, Dohnanyi, Eibenschütz, Foote, Gouvy, Grétry, Huber, Herzogenberg, Gade, Martucci, Neupert, Urspruch, Nicodé, Stanford, Strong, Schytte and Rimsky-Korsakoff. This is a list from memory and does not aim to be complete. A plea might be added here, too, for other pieces of a more entertaining kind. A Spartan diet does not suit everyone. Many persons find pleasure in the melodies of Henselt, Heller, Jensen, Moszkowski, Scharwenka, Saint-Saëns, Massenet, Bizet, Field, Godard, Paderewski, Schütt, Arensky, Liadow, Kopylow, Rachmaninoff, and many other unfamiliar but gifted "ows" and "skis." The neglect of the American composer is a fact universally recognized and hardly needs mention at this moment. Our article should afford him at least some little consolation.

And it is in the power of our visiting and our local pianists to widen their own musical horizon and ours. We know every sixteenth note in Beethoven's sonatas, op. 57, 53 and 27; we can hum without the music Chopin's waltzes, op. 42, and op. 64; several of his nocturnes, his G minor and A flat ballades, his berceuse, and Fantaisie Impromptu; we have heard several thousand times, we think, Schumann's "Des Abends" and his "Vogel als Prophet"; and we know our A B C but slightly better than Liszt's Hungarian Rhapsodies, Nos. 2, 12 and 6. Give us reform, gentlemen of the piano, and thereby earn the lasting gratitude of the public, and of all your fellow pianists, present and yet to come.



# The Critic's Opportunity.

A VOICE IN THE WILDERNESS.

## TENTH PAPER.



AN article recently published in this paper on "The New York Show and the Provincial Critic" waked the echoes in Wilkesbarre, Pa., and a writer in the Wilkesbarre Record, in an article that not only shows sanity of judgment but is, for the most part, complimentary to THE MUSICAL COURIER, proceeds to take this paper to task for caricaturing music, for unfairness to great artists and for an unholy fondness for filthy lucre. These charges, if true, are serious, and the critic of the Record, if he credits them, does well to give them publicity.

As a safeguard against imposition of all kinds the press is far more potent than the laws which are made and maintained at such great expense to the country; and the newspaper that, for the sake of filthy lucre, lends itself to the support of charlatanry instead of working sedulously for the exposure and extermination of the same undoubtedly not only ignores a great opportunity, but betrays a trust.

This is what the critic of the Wilkesbarre Record has to say:

The New York MUSICAL COURIER seems to be somewhat delighted with the fact that this paper possesses writers on the subject of art quite the equal of those who logiere in the metropolis of the Western Hemisphere. Editor Blumenberg seems to be a critic who is gradually awakening to the importance of provincial influence. He seems to have been a sort of a journalistic Brunnhilde who has just been awakened by the tremendous artistic progress of the nation outside of Greater New York, and which in this instance symbolizes the Walküre Siegfried. He has not been exactly sleeping on a rock up in Norway, but in a skyscraper in the American Babylon, where the energy and knowledge of the provinces have not been able to reach him. But he has been finally touched by the acumen, discernment and solid knowledge of the country people. Thus he is in a better position than ever to conserve the best interests of the aristocracy of the arts. He has the best musical paper published in the English language, for it best indicates the trend of modern musical thought and has a broader grasp on what is doing in music the world over. But he has not always risen to his opportunities for the reason that he has often been unfair to great executants, representative conductors and singers whose selfishness no doubt has disgusted him, but which nevertheless is not a proper reason for his attitude toward them, and because further he has permitted himself to be warped by his desire for filthy lucre to such an extent that he at times has simply caricatured music and made it a football on which he could expend his temper and disappointment. But we have observed a change for the better lately. He still has a few grievances to air, but on the whole his "sanity of judgment," to use a phrase of the Sun, is better, and he can now see away into the country far beyond Jersey and appreciate what is going on among the rural critics. We congratulate him upon this change—on his gradual awakening to the importance of his position.

There is a ring of hearty conviction in these utterances that commends them to serious and respectful consideration. They display, too, no small amount of acumen, for the Pennsylvania critic has discovered, what the whole musical world has been aware of for some time, that THE MUSICAL COURIER is the "best musical paper published in the English language"; that it "best indicates the trend of modern musical thought and has a broader grasp

on what is doing in music the world over" than any other paper of its kind.

Evidently the critic of the Record believes that THE MUSICAL COURIER is in the habit of caricaturing music, or he would not say so. Why does he believe it? Has he arrived at this conclusion from a continuous and thoughtful perusal of THE MUSICAL COURIER; or has he accepted the opinion at the hands of other papers, fondly imagining themselves to be the rivals of THE MUSICAL COURIER in its chosen field; or has he accepted it, without examination, at the hands of persons who, believing themselves to have been caricatured in the columns of THE MUSICAL COURIER, are none too friendly toward its interests? Can he have accepted that opinion at the hands of some of those "representative conductors and singers," not to mention composers whose "selfishness" he has been sufficiently acute to detect?

Undoubtedly the critic of the Record is disposed to be fair, but dwelling as he does, by the favor of heaven, far from that "madding crowd" which draws its daily sustenance from catgut and brass, he is scarcely in a position to pronounce authoritatively upon the conditions existing in Greater New York. It is true that when critics and virtuosi from Manhattan, full charged with the confidence that is born of protracted immunity, leave their defenses to engage him on his native heath, he shows himself equal to the occasion; shows himself capable of giving a lesson, and at the same time administering a rebuke, to metropolitan criticism by pronouncing a just, dignified and wholly impersonal judgment upon the performance of the pretender. He exhibits, too, a stalwart independence of mind and character in not allowing himself to be influenced by the consideration that the soloist of a concert is accounted a great man in his particular bailiwick and stands allied, through common interests, with other men who, if they are not quite so great as they fancy themselves to be, at least repose in the shadow of greatness and thereby enjoy all the distinction and all the perquisites of the truly superior.

By unbiased judgment and fearless utterance the Wilkesbarre critic demonstrates his ability to stand firmly on his own feet and assumes the responsibility for independent utterance. This should enable him to understand and sympathize with the position of THE MUSICAL COURIER. Yet when he comes to speak of the methods of this paper there are indications of his having been blown about by certain winds of doctrine that will not bear examination. He reiterates certain unsupported affirmations made either by persons who, like himself, have had no opportunity for judging the case upon its merits, or by those who, for one reason or another, find it to their interest to discredit the policy of this paper.

Were the critic of the Record a resident of New York instead of a resident of Wilkesbarre, he would know that to a certain class of musicians in New York, and to the critics who support them regardless of their deserts, is due the caricature of music he so much deprecates. This paper has confined its statements to an unvarnished presentation of the facts; but it is scarcely to be wondered at, in view of light opera as it is written in America, and of

grand opera as it has been frequently produced (not to mention the weird orchestral performances to which the metropolis is occasionally treated), that the unembellished record of these events should appear in the light of caricature to those living at a distance who are unfamiliar with the vagaries of musical New York.

Standing alone either for a principle or against abuses generally condoned, when they are not frankly accepted by the majority, is a thankless office always. Under the most favorable conditions it must remain without results for many years. There is no surer means of becoming unpopular than by voicing the opinions of that small minority which, even in the most populous community, is all that can be relied upon to distinguish between truly creditable achievement and mere pretense. As a means of making enemies, and an unsavory reputation at the same time, this method has no equal, and it takes time for any person or paper so placed to get a hearing. Mediocrity is always formidable by reason of the numbers engaged upon its side; when in addition to numbers it has the support of those who ought to know better, so much the worse for those who attempt to set up higher standards.

When the provincial reader of the New York papers finds the critics of the daily press arrayed in solid phalanx in support of certain phases of musical activity, which the editor of this paper feels constrained to condemn, the provincial is apt, unless he is a thoughtful person by nature and takes time for serious reflection, to side with the majority, in any case where he is deprived of the opportunity for a personal review of the situation. Nothing is more natural. In a country addicted to a popular form of government, the majority is a fetch whose power and acumen few have either the inclination or the courage to question; but whatever may be the value of majorities in matters political it is a fundamental truth that in matters of art and ethics the majority is invariably wrong, and for the most obvious reason.

Only a small fraction of any community is qualified to form an independent judgment on any matter that requires at the same time the opportunity and the capacity for close observation and a degree of mental application that is calculated to deter, if not to affright, the frivolous and the indifferent. The few are always in advance of the many, and, by the time the majority has caught up with and accepted any dictum of enlightened thought, that view has already become a thing of yesterday, and is therefore obsolete, if not directly opposed to the more advanced position which the enlightened and thoughtful, as the head of the procession, have already reached.

It is not through the instrumentality of those who lag in the rear that great events are inspired or brought off. Indeed the majority is most fitly compared to the legendary sow whose ears must be pulled off to get her up to the feed trough, and could only be got away from it by pulling off her tail. All men are not born free and equal, the Declaration of Independence to the contrary notwithstanding. No man is born free. We all come into the world wearing the blinkers of hereditary misconception, and that man alone is free who, by hook or crook, is able to get the caul off his face by the time he arrives at maturity. One of the most deeply rooted and mischievous of these misconceptions is the notion that having begun to live we must continue living. It is rare that any man finds out before he is forty years old that it is not at all necessary for him to live; that so far from being a credit to his country and a help to the community in which he lives, he is a burden to himself, and not infrequently an unmitigated bore to his friends. Of those who make this discovery few have the courage to accept its logical results. So we find persons doing all sorts of things for the sake of merely keeping the breath in their bodies, which no self



respecting person would do but for the fatuous belief that it is necessary for him to live.

Neither are all men born equal. No two are equal, neither is it possible to make all men equal by placing the same facilities for education, the same opportunities for observation, equally within the reach of all. Of the vast number who in this country enjoy the privilege of wealth and the advantage of an environment that is conducive to culture, only a small per cent. have the capacity for close and accurate observation, the capacity for analysis and comparison that qualifies them for forming a judgment that is worth anything; and of this limited number many are disqualified for judicious criticism through mental bias, personal obligations, or an assorted collection of prejudices that could only be entirely removed by a total destruction of the mind in which they are embedded.

The man who has been so far warped by education, or the lack of it, that he looks upon some particular school of music as the only school; upon some particular method of piano or violin technic as superior in itself to all others, regardless of its application; who talks learnedly about the Italian bel canto without being able to point out the salient defect of a singer's work—to tell whether the difficulty has to do with enunciation and articulation, or lies in the more radical limitation of a faulty tone production; who is so far the creature of temperament as to be governed by the mood of the moment and to take that for serious criticism which may be only the result of a steak overdone or a chop undigested; which may be even the result of a fit of spleen or a spasm of that intolerable ennui which under the most favorable circumstances must occasionally assail the critic of the purest intentions; whose personal preferences or pecuniary obligations induce him to laud certain singers and performers regardless of their achievements, and to place certain composers of reminiscent light opera on a pedestal with Beethoven and Wagner, because according to his view this composer has shown unequalled mastery in the manipulation of "thematic coincidence"; such a writer as this is clearly not qualified for dispassionate and truly educational criticism; still less is he eligible to the responsible position that enables him, through the influence of the paper for which he writes, to make and unmake reputations by a word; in many cases to discredit the work of an artist by sneering at his personal appearance; where, by continually making the worse appear the better reason he can so direct popular opinion, that is the opinion of those who are not capable of forming independent opinions, that phlegmatic mediocrity and unblushing pretense find it easy to entrench themselves in those positions to which the sincere and hard working exponents of art are alone entitled.

That many persons belonging to this class are today directing opinion upon the subject of music in New York no one can deny who is in possession of the facts. That they should give place to persons who are more capable and more honest is the position this paper has taken from the first; and, while THE MUSICAL COURIER has made no attempt to caricature music of any kind (it would be impossible to caricature some of it), it has on the other hand never made an attempt to discredit what was in itself sufficiently good to challenge admiration. Although this paper has derived comparatively little or no revenue from the Boston Symphony Orchestra, it has had nothing but words of praise for that organization, and there are a few other things which stand upon the same footing. These things, however, are not so numerous but that the editor may continue his astonishing liberality toward them without impoverishing himself to any great extent, therefore he claims no especial merit for this overflow of generosity.

With line upon line and precept upon precept THE MUSICAL COURIER has striven to emphasize

the superiority of the Boston Symphony Orchestra to anything of the kind in this city, and has extended the glad hand to merit all along the line. If there has been an awakening anywhere it is not the "journalistic Brunhilde of the Manhattan skyscraper" that has suddenly burst into objective consciousness; but rather the "provincial Siegfried" who has at last realized that there is something stirring in that upper story with which it behooves him to co-operate.

The person who has an ax of any sort to grind is not in a position to voice the whole truth and the strict truth with regard to any event that may involve the grinding of that ax; and for this reason THE MUSICAL COURIER is the only paper devoted to musical affairs that is to be relied upon at all times for the whole truth and nothing but the truth concerning matters musical. It is self-supporting, stands firmly on its own bottom and is under no obligation to this or that musician, this or that organization. In this particular THE MUSICAL COURIER stands alone not only among the papers published in the United States but among those of the world. Most publications issued in the interest of music are owned by publishers of sheet music, and are little more than publishers' circulars. The Musical Times, of London, is published by Novello, Ewer & Co.; the Standard, by Reeves & Co.; the Signale, of Leipzig, by the Senff estate; the Ménestrel, of Paris, by Huegel & Cie.; the Gazette Musicale, by Ricordi, of Milan, all publishing houses, and there are others.

THE MUSICAL COURIER is an entirely independent publication; not run as a side issue to some more important enterprise; and, while it has been left for this paper to demonstrate the feasibility of conducting a publication solely in the interest of music and independently of all other financial enterprises whatsoever, singularly enough this fact, instead of being regarded as a praiseworthy example of pioneer effort, is not only looked upon in certain quarters with suspicion, but is openly denounced as an evidence of nefarious practices.

The mere fact of success, in most cases a sufficient justification in itself, is charged against THE MUSICAL COURIER as a lapse from dignity and a perversion of opportunity. Is there an enterprise of any sort in this country that has not the desire for lucre at its root? It is true there are many enterprises that do not result in the acquisition of money, but this is the failure of method rather than of intention. Is there a newspaper in this country that is run upon the principle of doing good and not evil in the world, regardless of the showing of its ledgers? Has the Wilkesbarre editor established his paper on an altruistic basis? Do any of the great dailies of this city pose as disinterested advocates of ethics and art? Surely, if in the vineyard of the Lord the laborer is worthy of his hire, a man cannot be denied the fruit of his labors in that stony and sterile region that we are compelled to leave from the Devil on terms that are far from liberal at the best. Why should THE MUSICAL COURIER alone, of all the publications in the world, be expected, not only to ignore the most urgent dictates of self interest, but to operate in defiance of the laws of trade the world over?

Filthy lucre is a good deal like the loam of our gardens. We do not serve it on our tables and it does not look well under our nails or on our clothing; but in its place it is invaluable. Without it we should not be able to raise vegetables, or grain, and without it we should not be able to eat. We need not on every occasion "Sing a song of sixpence," but if we have not a compass that will admit of our singing it at the correct pitch when the occasion arrives the ledger will not balance and the wheels of life will stand still. Even a charitable organization cannot be run without money. We are all familiar with the experience of the newsboy who having been inveigled by his "pal" into joining a

mission Sunday school found, according to his own story, that while "religion air free it costs like h—l to run a meetin' house." It is even so with a music paper. Its opinions are free and are devoted to the greatest good, not of the greatest number, but of that small number that is deserving of assistance; but the cost of getting these opinions into print where they can do the most good, is quite equal to the expense of running a "meetin' house."

The "selfishness" of musicians noted by the Wilkesbarre critic makes it imperative for the editor of a musical paper to pitch his "song of sixpence" in a pretty high key; but in this respect he does not differ from the editors of the daily papers, or from the editors of religious papers, who expect to be paid for the space devoted to advertising enterprises not connected with their own interests. A shoemaker may make excellent shoes, or a tailor may make very smart coats, yet the editor will not look up the shoemaker or the tailor and advertise his wares merely because they are good, or even perfect of their kind. Why should a music paper be expected to hunt up obscure musicians and make reputations for them, when they are not willing to contribute to the support of the paper, simply because they play well? No matter how well a musician plays he cannot make a reputation without the aid of the publicity that is to be gained only through the press. If the musician cannot play well, and the editor of the music paper knows that he cannot, the silence of that editor is by no means a negligible quantity. In such a case silence is golden, and the musician who is not willing to exchange silver for it on a basis of 16 to 1 is too benighted for either sympathy or consideration. On the other hand, the artist who is celebrated, if he has gained his reputation on his merits, has nothing to fear from any music paper. If an editor were so silly as to array himself against an artist of real merit—if, for instance, he should declare that Paderewski or Hambourg or Pugno or Rosenthal or Gabrilowitsch or Roger-Miclos could not play the piano, or that the Boston Symphony Orchestra is an inferior organization to the New York Philharmonic, he would only make himself ridiculous; he could make no headway against the artists, unless they began at the time of his attack to show a marked deterioration in their work; and then the chances are ten to one that the reputations they have would stand the wear and tear of inferior performances for years before the public would be willing to admit that an idol had fallen.

It is impossible to caricature anything that is really good to its disadvantage, and no editor who has the interest of his business at heart is going to attempt it. The editor does not run his paper for the purpose of venting his spleen and his disappointment. This is a luxury that can be afforded only by the paid critic who draws his salary without regard to the receipts of the counting room and, therefore, is interested only in that salary.

Apropos of some of those singers, conductors and things to which, according to the Wilkesbarre editor, THE MUSICAL COURIER has been unfair, we have the following from the Montreal Herald of November 1, with reference to a certain suit for damages that has recently become rather celebrated:

I like the plaintiff's orchestra, although the strings are a trifle scratchy. I am inclined to like some of his operettas. But I cannot with sincere heart congratulate him on receiving a verdict for \$15,000 against THE MUSICAL COURIER because that paper alleged that he had plagiarized. The verdict simply means death to criticism as far as light operas are concerned. "Plagiarism" is the only thing we can say about them, and if we musn't say plagiarism we may as well shut up. However, there are more delicate ways of saying it, and perhaps if THE MUSICAL COURIER had merely murmured "reminiscent" it would now be feeling happier.

This, if it proves nothing more, shows that there is at least room for a difference of opinion between the editors of some papers other than THE MUSICAL COURIER and the jury that awarded the verdict.



# "Ein Heldenleben" and Its English Critics.

BY ERNEST NEWMAN.

[SPECIAL TO THE MUSICAL COURIER.]

LONDON, DECEMBER 18.

**A**LITERARY friend of mine, who labors hard to make criticism something more than a mere statement of superficial likes and dislikes, always contends that a scientific critic should examine carefully the opinion of every previous writer upon a given artist or work of art. This is the way science has developed—by each investigator checking the results attained by everyone who has gone before him; and since criticism is an attempt to see the thing as it really is, or as it would appear to an ideal being who was all receptive and all discriminating, much is to be gained by observing the effect of the impact of a given poem or piece of music upon temperaments of every order.

During the past week I have been carrying out this principle with regard to the criticisms upon Strauss' "Ein Heldenleben," which was performed for the first time in England at the Queen's Hall, London, on December 6. The result has been very instructive to me. The main fault I have to find with the criticisms is that they are all too much of the one type, that they discuss the work too intelligently, that they are too generous toward a startlingly new composer, and that no one has indulged in imbecility or impertinence. What has become of the English musical criticism of the great days, the days of Chorley and Davison, when Wagner was treated as if he were a felon instead of merely a musician? Why does not some representative of the good old school arise in his wrath and vindicate the supposed inalienable right of a musical critic to be a blackguard and an ass? Even the Times, which, of course, is not on the side of Strauss, is at all events courteous in language and fairly reasonable in substance. It is enough to make Davison and Chorley turn in their graves, and to make Joseph Bennett turn toward his; for the Daily Telegraph itself—this is surely the last straw—came out with one of the clearest and sanest appreciations of "Ein Heldenleben." Really, the ancient fighting spirit of the English race is dead or dying. Instead of shying brickbats at Strauss and retailing all kinds of scandal about his personal habits and domestic ethics, we greet him with open arms and tell him he is a fine, big fellow. He could not have been more enthusiastically received, either at the Queen's Hall or in the public press, if he had been an unsuccessful general returning from the seat of war with all the glamour of a hundred defeats upon him.

Accepting the criticisms as they stand, however, let us just run through them rapidly. Some, of course, are of the customary non-committal, journalistic type. The critic has to report the performance of the work, and he does his duty quietly and steadily, with as little emotion as if he were reporting a cab accident or a divorce case. Thus the Daily Chronicle tells us that "nothing is more noteworthy in this very remarkable composition than the strength and determination with which Strauss pursues his elaborate scheme. At a first hearing the tone-poem may not please all listeners, but the singular ability, the loftiness of thought, and the thorough originality of the composition cannot but be acknowledged"—which does not help us very much. Better call Strauss, in the good old style, a fool and a criminal than pour this colorless wash

over his head. The Daily Express sapiently remarks that "such a work, amazing as to its orchestration, is perhaps the greatest conception since Wagner's day"; but it continues cautiously: "The question may well be asked if it be music." Well, the sub-editor has answered that question in his own curt and effective way; for is not the heading of the paragraph "Saturday Music"? A little more unanimity in the councils of the Daily Express would be desirable.

The Outlook postpones its detailed criticism for a week; but meanwhile "a correspondent" does her desperate best to add to the gaiety of nations. (I am sure it is a lady, because only in the Outlook do we get such personal details as that Strauss "is quite 6 feet 2 inches in height, with a fair mustache.") We are also told, in thoroughly feminine English, that "he is modest and clever to talk to." Can it be that Miss Marie Corelli is a "correspondent" of the Outlook? The technical criticism is really profound. "There can be no question that Richard Strauss has developed the orchestra further than any of his predecessors. \* \* \* He absolutely understands the capacity of each instrument, and delights in scoring for the extremes as well as the mean of the register. He also, when possible, shifts the basis of his score from the violin family to eight horns all playing in parts, while he weighs down his brass and tympani with additional instruments." This is a gem too lovely to be lost; the obvious in a full bottomed wig was never more exquisitely presented; and the Outlook is indeed to be congratulated on a correspondent who can thus give new life to those beautiful old truths we learned at our mother's knee, that two and two make four, and that Queen Anne is dead.

The Referee is on the whole unfavorable. After a wonderful remark about the work being "invested by the snowball of rumor with the importance of an epoch making work," it goes on to say that "it certainly approaches in some respects the marvelous, but the marvelous and the great in art are not always synonymous." In this writer's opinion "the results obtained are not commensurate with the elaboration employed"—which candor compels me to admit is sometimes true. "The greater part of the battlefield section," he continues, "is mere noise, and it is more suggestive of the conventional theatrical battle, with explosions and plenty of red fire, than the grandeur and nobility of a true manly struggle." Here again I am on the side of the angels. The only part of the work that really appeals to the Referee man is the elevated ending.

The Daily News is, as usual, sober, temperate and balanced, exhibiting an excellent blend of zeal and knowledge. Mr. Baughan plainly has a little misgiving as to one or two things in "Ein Heldenleben," for after saying he has no hesitation in calling it a great masterpiece, he goes on to remark that "in certain directions criticism may have something to say later on, but to make that criticism too prominent now would give a wrong idea of the composition. Criticism, too, may be wrong—too theoretical, too much a matter of the intellect," which is surely not very illuminative. Mr. Baughan is always too prone to make these muddled distinctions between intellect and emotion; he never gets on to

this theme without reminding me irresistibly of Benjamin Kidd—a gentleman with whom Mr. Baughan should try to avoid being associated. One forgives him these little lapses, however, in virtue of his general breadth of view. He, like others, has "an uneasy feeling that Strauss' methods are not always as effective as he imagines them to be \* \*

\* \* \* whether he does not carry contrapuntal complexity too far, with the result that his main design is sometimes blurred." He thinks the love music is among the most beautiful music that has ever been given to the world. He sees no such realism in the work as in "Don Juan" and "Till Eulenspiegel"; on the contrary, Strauss has here "taken the inner emotional life of a man for expression." I should like to hear a discussion between Mr. Baughan and the Referee man on the subject of the battle scene.

This scene is the one fly in the ointment of the Daily Telegraph report, which is otherwise eulogistic. It is on the battle field that "Strauss comes nearer to failure than at any stage in his work. In his 'program' he claims to depict 'the inward battles of life,' but here surely we have a lurid material combat, with an irregular booming of heavy artillery and an insistent rhythm rattled out from the side drum. It is all splendidly exciting, but the music is too superficial for its surroundings." This is keenly perceived and well expressed. Altogether the Daily Telegraph's is one of the best articles that has appeared on Strauss. It is less of a mere musical report than many of the others, and more of a genuine literary performance. The need for a thorough understanding of Strauss' poetic basis before we can criticise his music as beautiful or ugly is well and temperately stated.

To literature, again, rather than to mere musical journalism, belongs the fine article in the Manchester Guardian by its London correspondent. I feel that the writer does not precisely like the battle scene or think it quite congruous with the general psychology of the work, but that a general loyalty to a great musician makes him attempt to find all kinds of excuses for it. "Still this mental hero can deal shrewd blows and play the man in the daily turmoil of the world." He can, indeed! for a "mental" hero his biceps and consummate art in swiping with the left are simply astonishing. Unlike Mr. Baughan, the Guardian critic sees in the "antagonists" music "realism of the most trenchant kind." He sees also that the fight is hardly the kind of thing musical heroes usually have to go through, it being more physical than mental. "When the hero descends into the battlefield the enemies are more powerful than mere musicians. Surely Strauss could not represent mere musical controversy as chaos let loose, as he does here?" And the critic gingerly suggests that "the question whether the battlefield music transcends the limits of musical expression is one which cannot be answered till one has heard it many times." Evidently he has, like most of us, his doubts about this portion of the work. But the rest of the article is extremely fine in its union of enthusiasm and discretion; and the little analyses of the technic here and there are in excellent style.

It is a relief to turn from this mere admirer of "Ein Heldenleben" to a critic who can tower above it, and look down upon it from the heights. The Westminster Gazette man finds the scheme of the work "absolutely simple and straightforward." Indeed, it is safe to assert that Strauss' work proved not one whit more disconcerting to its hearers on Saturday than did Beethoven's "Eroica" or C minor to their contemporaries. I gather that this gentleman was disappointed in the work; he had come prepared to be shaken, insulted, harried, and found only something which he could take in as easily as a cat laps milk. "One was prepared for anything," he says, whereas "in reality the work proved quite remarkably like other works from the same composer's pen which have been previously heard in London, and with the exception of one portion,



perhaps, in no degree more difficult or obscure." Would that we all had this faculty of instantaneous grip! The critic of the Sunday Times, who plaintively remarks that "the complexity of 'A Hero's Life' makes it difficult to grasp at first hearing," must now feel ashamed at having made this public exhibition of his own slowness of apprehension.

The Standard was fairly judicial, and occasionally patronizing. It declares that the battle scene is "the least satisfactory portion of the work," and "the music savors more of a theatrical battle scene than the throes of a strong mind struggling for self emancipation." Little other criticism of the music itself is ventured upon except as regards the conclusion; "in this there is much fine music, which in portions attains loftiness and nobility of expression."

The Morning Leader has a good fighting article, full of the courage of its own convictions. Here again, however, the critic seems to be puzzled somewhat as to where the objective painting of a hero ends and the subjective begins; though he rightly says that as music "I know of hardly any work which makes such an impression of essential unity." Surely, however, it is unconsciously cruel to say that "in spite of the (orchestral) complexity it is often (!) quite clear to the understanding"; while the remark that "the 'damnable iteration' of one rhythmic figure in the battle scene is of the essence of great drama" throws a new light on the aesthetics of the drama.

I don white kid gloves before touching the column which the Pall Mall Gazette devoted to the concert. This critic is very enthusiastic. It is right to admire a great work, but too lavish a spreading of butter is hardly criticism. In the style of Mr. Swinburne we are assured that "since the day when, some score of years ago, Richard Wagner died, nothing has been given to the world so gloriously assured, in its significance, so splendidly certain in its utterance, as this score by this exceedingly fine master." Everything here is in the superlative; the critic puts so many laurel wreaths on Strauss that one cannot see the real man. And the style is something almost too exquisite to touch with profane hands. Keats, Elgar, Wagner, Ariel, Prospero, Ceres, Time, Endymion, Amerigo and Columbus, all these are set like sugar plums in the rich honey of the prose. Mellifluous and saccharine as it all is, I venture to doubt whether it helps us very much to understand so rude, so strong, so Rodinlike a work as "Ein Heldenleben." It suggests glycerine becoming dithyrambic in praise of nitroglycerine. "Strauss has indeed broken bounds. He is abroad; he hunts for music by night and by day. He is no Endymion to wait until the moon comes down to caress; he is after his Muse; he hollows to the hounds; he captures her; he discovers her secrets; and then, with a cry of triumph, he casts his knowledge to the winds of time, and time indeed will justify him." It is magnificent, but it isn't criticism.

In the Saturday Review J. F. Runciman, who is known not to be a partisan of Strauss, shows himself to have been moved to some extent by portions of the work. "When it is done," he says, "one asks oneself was all this necessary; has anything been said that could not have been expressed in simpler terms; and if so, was it worth saying? On the whole I am inclined to answer yes. There are pages on pages which mean absolutely nothing to me; and on the other hand there are pages full of expressive music and passages touched with the true touch of magic that changes all things into things of beauty." This is very well, and one welcomes Mr. Runciman as a possible convert, who will one day see the error of his old ways. But he goes on to "clown the part," as actors say; that is, he states the poetical scheme of the work as crudely and baldly as possible, and invites us to laugh at his rendering of it. You could make anything, from "Hamlet"

downward, ridiculous by telling its story as Mr. Runciman tells that of "Ein Heldenleben." Nor do I quite see his authority for fathering the plot upon Nietzsche, whom Mr. Runciman hates as he hates an English academic musician. He falls foul of Strauss, again, for saying that "Metaphysics and music are sister arts. \* \* \* I see no reason why ideas should not be expressed in music." Like Arthur Symonds, he fails to see that musicians do not usually express themselves very accurately in words, and that the term "ideas" does not mean in Strauss' mouth what it means in that of a metaphysician. A saying of this kind should be interpreted liberally, and with an eye to the transformation of meaning a term must undergo when it passes from one field of thought to another. Putting the general question aside, however, Mr. Runciman's rejoinder is quite ineffective. "Nor I, neither," he remarks; "the only hindrance being that they cannot be. And that they cannot be the 'Heldenleben' is a convincing proof. I swear that without Strauss' own program no man could guess at its meaning." Of course not; nor could any man guess at the meaning of Wagner's "Ring" without the program—in this case the words. The symphonic poem and the opera happen to be forms of music made definite to our senses and our intellect by association with a literary subject; and it is really no disparagement either of Wagner or Strauss to say that you could not divine this subject from hearing the music alone.

Finally, Mr. Runciman sums up thus: "It is a finely built work—that is to say, the different portions are well balanced, though to me some of the portions seem not worth the balancing"; and he ends by recommending Strauss to look at the world with his own eyes instead of with Nietzsche's. "Then we might expect something wholly original, wholly beautiful. There are hundreds of men in Germany who can take uninteresting, colorless, unpregnant strings of notes and spin barren symphonies from them. Strauss is merely chief of them at present, with something added. That something needs to be developed; in it lies the best, truest Strauss."

One may not agree with all this, but yet one recognizes that Mr. Runciman has not condemned the work without pondering over it. His dislike for it may not be so much rational as purely temperamental; but the temperament itself, in his case, is something swift in its perceptions and fairly catholic in its receptivity. The qualities of the criticisms in the Morning Post and the Times suggest merely narrow temperaments that close themselves up at once at the impact of certain new things in art, as a jelly fish shudders and retracts itself when a tuning fork is sounded near it. The critic of the former paper does most to redeem English musical criticism from the reproach of being too tender to the heterodox. "A vast and shapeless creation," he says, "illuminated by flashes of genius and disfigured by willful aberrations of taste. A stupendous monument of ingenuity, in which the mind may well lose itself. Some striking themes and touching phrases, followed by hideously grotesque combinations of notes, culminating at one moment in a veritable cacophony of sound, the entire work ending peacefully and suavely. This, in short, is the impression conveyed by the first hearing of 'Ein Heldenleben,' a work which certainly in many places appears to pass the bounds of sanity, but throughout reveals the composer's supreme mastery of his art. Frankly, it must be admitted that a first hearing of this extraordinary composition conveys a sense of unalloyed satisfaction. (This must be a humorous printer's correction.) There are moments when the discords are persisted in to an extent which is almost distracting." Is it not like the early French and German and English criticisms of "Tannhäuser" or "Tristan"? The same tears over a few dissonances, the same niggling

fault finding, the same inability to regard the work as a whole, or to see what impulse of brain and heart drove the man to write it.

Finally there comes the Times. Fuller Maitland writes very well of the kind of music he is in sympathy with; but when he touches such a thing as "Ein Heldenleben" he becomes quite spinster like in the acidulous tone of his dispraise; he suggests the shocked attitude of the maiden lady who has heard a rude man say "damn" in the drawing room. This is typical to begin with: "Beyond the fact that among its six sections are passages that give somewhat remote suggestions of a scherzo and a slow movement, we are as yet able to find nothing in common with the symphony as that term is generally understood. It is rather an orchestral fantasia \* \* \* How very academic! The satiric portions of the work and the love music are commended, but the battle is sternly condemned; while "the final portion is really beautiful in musical conception as well as in skill of execution." But then comes the unkindest cut of all. "Everybody admits Herr Strauss' enormous cleverness; the only point which is in doubt is the inherent value of his musical ideas. (How delighted Mr. Runciman must be to find himself sitting on the same bench as his old enemy!) Lavish as he is with his themes, there are very few out of the whole seventy here presented that the average musician will care to remember. The composer seems quite indifferent to the amount of cacophony he produces, and many a page of the score is extremely ugly as music, whatever it may mean according to the conventions of program music." And there follows the usual remark about the technic of Strauss; as if anyone cared two straws for a technic divorced from life and feeling. It is only in academic circles that that ideal of music prevails.

It is only an academic again, though in this case a cultured one, who could have written the article in the Times Literary Supplement of December 12. This gentleman remarks that "the result of a year's close study of the full scores of Herr Strauss' later symphonic poems has only confirmed me in the belief that the complexity of this art is merely in detail and technic; and that, compared with the many sided thought of classical music, it is as elementary as the 'enlightened modernity' of P. E. Bach was in comparison with the 'old fashioned' work of his father." This is possible, but hardly probable. One seems to see new thought in Strauss' music, to hear things said there that have never been said before. It is precisely on this account that he appeals to a great many of us, to whom a complexity that began and ended with mere technic would have no message at all.

So ends our excursion among the critics of "Ein Heldenleben." And what is the practical result of it? Well, I am reminded of those composite photographs that are obtained by taking many pictures on the same plate, whereby one exaggerated feature cancels another, and there remains a kind of generalized, abstract face. Looking at all the criticisms in this way, we arrive at these conclusions—that "Ein Heldenleben" is a work you cannot treat disrespectfully or patronizingly, no matter how much you may disagree with it; that its painting of a hero is for the most part extremely vigorous, consistent and convincing; that the music is occasionally a trifle too realistic in its manners, and that the battle scene is a flaw in the picture; that the love scene and the ending are among the noblest things in the library of music; that the merely musical handling of the themes, their combination and contrasts, is a sheer joy to the musical sense; that only the slight unevenness in the psychology of the work—mainly due to the battle scene—prevents it being one of the supreme pieces of tonal architecture in the world; and that the English critics on the whole are to be congratulated on their openness of mind and the soundness of their taste.



**M**ASCAGNI'S was the most brilliant failure of them all. Not for decades has the American public been so interested in a musician. Almost as widely heralded as Jenny Lind, awaited as eagerly, and certainly received as warmly, by a series of

#### MASCAGNI'S

#### DECLINE AND FALL

Mascagni has, for all practical purposes, dropped out of the public eye and brought himself and his opera company to ruin. In how far his managers are to blame for this resounding fiasco it is not the purpose of these lines to investigate. We are concerned more especially with Pietro Mascagni's personal share in the catastrophe.

The Italian composer has—or had—peculiar conceptions of our country, conceptions that are more or less common among all Europeans. Mascagni was informed rather indefinitely about our commercial prowess and our industrial aggressiveness, but in matters of art, of music, of literature, of fine taste and nice discrimination, he considered us only a few pegs removed from the standards of our aboriginal redskins. It is a fact that before sailing from Italy, Mascagni asked rather anxiously of a cardinal who had been in America: "Shall we see any Indians in New York?"

Indians in New York! There is the basic misconception that led to all of the maestro's future troubles. We do not doubt that for a moment Mascagni's worst fears must have been realized when our gentlemanly New York newspaper critics attacked him with scalping knife and tomahawk; but it is safe to assume that the genial Italian has found us a very civilized folk, in some respects perhaps too civilized.

"I am sure they will like my operas in America, they will do me justice there," Mascagni was quoted as saying just before he embarked for this country. That was another fundamental error. Our composer should have begun by doing justice to his own operas and thereby to us. Then appreciation might have been reciprocal. Mascagni chose the soloists, an orchestra and chorus largely from among his pupils and classes at Pesaro. When on the outward trip the Azores were reached and rehearsals were suggested, it was discovered that the scores and the vocal and orchestral parts had been left in Italy. "Per Baccho," gently swore the maestro. "Per Baccho," echoed the soloists, chorus and orchestra.

It is not our purpose to go into detail regarding the events subsequent to Mascagni's arrival in New York. The daily papers have told us how there were hurried rehearsals. On the first night the house was filled with noisy countrymen of Mascagni. He was given a great reception. The Americans, too, were sympathetic. The entire country was willing to welcome warmly the popular composer of the ubiquitous "Intermezzo." Mascagni's personal triumph was incontestable. "Iris" was acknowledged to be a work of uncommon merit, and "Cavalleria Rusticana" never met with greater success here than under its composer's direction. Mascagni proved himself to be an accomplished and magnetic conductor. But already some vital mistakes had been made. A serious question arose as to the violation of the alien labor laws; the Musical Union had been snubbed. The cloud of discord rapidly grew into a disastrous storm. Performances in Philadelphia and Boston were productive of inadequate financial results. Internal dissensions arose, and the public were informed. The air was thick with rumors of broken contracts, lawsuits and counter lawsuits. Mascagni refused to appear, and his managers had recourse to forcible measures. In good faith they had signed contracts and kept them. There was no valid reason why Mascagni should not keep his part. Differences became acute, and the strife finally culminated in the arrest of Mascagni. Being

a foreigner he was naturally asked to give bond as a guarantee. On these points the law of this country is quite clear. Contracts are made by adults, and must be kept. The managers were acting in a businesslike manner, and within their rights. Already they had lost about \$15,000. Then it was that Mascagni made the most serious mistake of all, and took the step which cost him the sympathy and esteem of the American public. He went before the Italian consul, petitioned the Italian Minister, and appealed to the Italian King. He did not understand his contracts, and therefore endeavored to make appear a malicious persecution what in reality was only a justifiable legal proceeding.

The Italian Government rightly ignored Mascagni's request, and refused to regard his predicament as a matter of political moment. Since then the composer and his troupe have been pursued and harassed by sheriffs, lawyers, constables and collection agents. The widely advertised Mascagni tour had degenerated into a farce. The public regarded it with amusement. The prestige of the venture was gone, and its utter failure and discontinuance were inevitable. The end came in Chicago. Unable to shake off his determined creditors, and prostrated physically through worry and excitement, Mascagni took to his bed. The new manager then acknowledged defeat and shipped the troupe to New York whence most of them have sailed for Italy. Mascagni will soon follow them there. Some persons say he has lost \$20,000 out of his own pocket. These figures seem exaggerated, but there seems no reason to doubt that Mascagni suffered some personal financial loss in the undertaking.

This tale points its own moral. Comment were superfluous. Mascagni blames America for his misfortune, and presumably he is right. Americans are a badly befuddled race. No doubt we are Indians, but we need rehearsals.

#### STORY FOR MUSICAL CHILDREN.

**S**EE the orchestra.

Can you see the orchestra?

Yes, I can see the orchestra.

Can you hear the orchestra?

Yes, I can hear the orchestra.

What is it doing?

It is playing.

Does it play well?

Yes, it plays very well.

How do you know?

Because the critics said so.

Why did the critics say so?

Because one of them is program annotator to the orchestra, another is soloist of the orchestra and two others are lecturers to the orchestra.

Is this right?

Yes, it is right and profitable. It is right and legitimate, from a musical point of view.

But how about the newspaper point of view?

Don't be so inquisitive.

Is that the way soloists get good notices, too?

Yes, indeed. A great pianist writes an opera. A New York critic translates the libretto into English. Another makes arrangements from the score, for piano, voice and violin.

Are the critics paid for these things?

Does a duck swim?

But is this right?

It is perfectly right from the musical point of view.

What do the editors say?

Don't ask so many questions.

Are all the critics alike?

A certain one was known to be antagonistic to a certain piano house. When this piano house engaged a pianist from abroad it also engaged the critic to write program annotations for the artist's recitals.

But that certainly does not seem right?

Oh, yes, from the musical point of view it is all right.

But what do the proprietors of the newspapers say?

Ask me something easier than that.

Have critics other occupations?

They have occupations galore. They have now become editors of publishing houses, they write books on "How I would like to understand music," they write piano catalogues, advertisements for self playing pianos, prefaces to publications of music, they edit folksongs and "Piano Classics" and "Gems of Song," and they lecture at music schools and before musical societies.

Is not then their work on the daily paper a mere side issue?

It certainly would appear so from a reading of their criticisms.

Then such a position is a useful cloak?

It would seem so.

But is this right?

Of course it is right, from the musical point of view.

But do the men who run a New York newspaper tolerate such a condition of things?

You are digressing.

Of course part of the money these critics receive for their outside work goes to the papers for which they write, does it not, in order to help pay their salaries?

Ask the editors and proprietors.

Is it right thus to drag in the dust the prestige of our large New York dailies?

Ask the critics.

Is it right?

It is undeniably right, from the musical point of view.

But how about the journalistic point of view?

Don't bother me.

Who are those men?

Those are the critics.

Do you see them all?

Yes, I see them all.

Why do they stand with hands outstretched?

They are looking for rain.

A rain of what?

Keep quiet.

Are the critics sad?

No.

Are they ashamed?

Do they look it?

What is the critic's motto?

"More."

Is that right?

It is absolutely right, from the musical point of view.

But how about the newspaper point of view?

Go to bed.

Are the critics—

Go to bed.

Good night.

Good night.

**T**HE statement coming through a Boston source that the engagement of Sig. Mascagni in this country was prompted by Sig. Buzzi-Peccia, of this city, is entirely out of order, for it is known in this office that the representative of the American firm was in Florence negotiating with Mascagni before Sig. Buzzi-Peccia even knew that such a step was contemplated, and the latter was only called in by the management for the purpose of translating cablegrams from English into Italian and from Italian into English. Further than that Sig. Buzzi-Peccia had nothing whatever to do with the engagement of Mascagni. As he was a friend of Mascagni's he met him in this country and was with him a great deal when Mascagni was in New York. No doubt the best of feelings prevail between these two gentlemen, and the introduction of Buzzi-Peccia's name for the purpose of creating a disturbance



between them will not succeed. The Boston correspondent in trying to secure such original information should make application to the proper source hereafter before indulging in such speculative hyperbole. Probably Sig. Buzzi-Peccia knows nothing whatever of this, but whether he does or not it makes no difference. The facts of the case are that he knew nothing whatever about the engagement of Mascagni, and he was somewhat astonished when he learned that negotiations were in progress. How do people know so much about other people's business? Probably that is the reason why they do so little themselves.

\$15,000—Count 'Em—\$15,000.

**S**ERGIUS PIANOWSKY gave a piano recital at Lyric Hall last week. Be it said at once that this young man is absolutely unable to—\$15,000! The pure, placid pages of Bach are to Pianowsky as a—\$15,000! Of Beethoven's grandeur the player has—\$15,000! In Chopin there was not an indication of—\$15,000! Pianowsky's tone is—\$15,000! His technic might be called—\$15,000! The Brahms capriccio was played without—\$15,000! As far as temperament is concerned we might say of Pianowsky's that it—\$15,000! The audience did not seem—\$15,000! Pianowsky seemed to—\$15,000! He played a long and difficult program, but—\$15,000! In a word, we could say of him that—\$15,000!

## COUNT HOCHBERG TO RESIGN.

[CABLEGRAM.]

BERLIN, DECEMBER 30, 1902.

The Musical Courier, New York:

**C**OUNT HOCHBERG, the general director of the Berlin Royal Opera and the Royal Theatre, will leave, and von Huelsen will take his place. O. F.

## BRUCE G. KINGSLEY.

**T**HE English organist, whose second recital attracted a concourse of 1,000 people, announces another series, to begin in January, at the C. S. Church, Sixty-eighth street and Eighth avenue. This man, an original and scholarly thinker, recently gave his lecture, "The Music of the Future," with the following synopsis:

Evolution according to Herbert Spencer. Does music follow similar lines?

The tendency of art (music, painting, architecture) during the last twenty years.

Music expresses clearly the highest point reached by the thought of any particular age, e. g., with Bach, Mozart, Beethoven, Schumann and Wagner.

The dawn of the new race (brotherhood). How this will affect music.

### THE INSTRUMENT OF THE FUTURE.

The latest developments in orchestra, organ and piano.

The deficiencies in orchestra, organ and piano.

Orchestra—The artist conductor's difficulty to obtain his desired effects when he has to work through the minds of the many performers.

The "many performers" not required. There must be one controlling mind completely en rapport with the physical apparatus with any conflicting units. The failure of some orchestral performances. To what they are due. Both conductors and performers often to blame.

Organ—Its present limitations. Organ builders not sufficiently progressive. Two simply contrived mechanisms suggested and discussed in detail.

(1) A means of producing the violin and 'cello quality of tone and obtaining the glissando and vibrato as perfectly as on the "string" instruments.

(2) A means whereby difference in touch could be produced on the organ.

Piano—Its limitation in volume of sound, tone coloring.

The orchestra and organ combined—Description of this hypothetical instrument—its probable appearance, method of playing it.

What could be done by an apparatus based upon the lines of the Pianola or Aeolian to minimize technic on the part of the performer? The present habit of devoting several years to acquiring quickness of finger movements unnecessary.

The artist as necessary in the future as heretofore. A wider musicianship required in the years to come. The characteristics of the true musician.



The Theme.

**S**OME persons take music much too seriously. In these several columns or so you and I shall pursue a different plan. We will gather here each week such musical fad, fancy and fun as may come to our notice. Also we will gossip in free fashion about musical folk, about what they do and what they don't. Some punctilious persons object to the "personal note" and the signed article. You and I are less particular. And lastly we promise in this column never to allude to music as "the divine art."

I have been honored with a copy of Dr. Ashe-Barrelle's program annotations for a certain recent symphony concert in Allotria. The doctor's research has been exhaustive and I feel certain that an abbreviated quotation from his pamphlet will prove interesting to the musician and instructive to the layman:

"Brahms' fifth symphony, in A sharp, was composed by Brahms. It is not generally known that Brahms wrote five symphonies. (Grove, p. 2111, Chap. 16 mentions but four. Baker, p. 1112, Chap. 61, says: 'Brahms, after finishing his fourth symphony, turned to his housekeeper, Sophia, and remarked: "The next symphony I write will be my fifth." A German commentator, Hanslick, disputes Baker's evidence, and asserts that what Brahms really said to Sophia, was: 'My pen scratches. Bring in the dinner, and be sure to have enough gravy.' However, both Baker and Hanslick are contradicted by Joachim, an intimate friend of Brahms, who says that the composer's housekeeper was a man named Peter Schmanke. This point is still under investigation. Hanslick cannot be accepted as a reliable authority, for Philip Hale is willing to assert under oath that Brahms could not have said: 'My pen scratches,' as he used no such implement, but composed his symphonies with a rule and a compass. In a letter dated February 9, 1831, Brahms wrote to Rosie Schmidt, his early love: 'To you I have always sung the same melody, my beloved. \* \* \* Excuse blots and butcher's paper. I am supposed to be doing my lessons for school.' From this document Tappert argues that Brahms must be the composer of the five symphonies credited to him, for, says the eminent Berlin critic: 'Even at that early date Brahms proved by his own words that he lacked melodic invention.' The burden of the evidence adduced seems to show that there is strong reason for surmising almost anything.)

"But to continue with our analysis: This work in A sharp has four movements, one on each end and two in the middle. (Thayer says the symphony could more properly be divided into three movements, for the public generally leaves after the third. Hellmesberger claimed that when he first heard the work reputed to be Brahms' fifth

symphony, he thought it had nine movements. However, he admitted later that he had left a card party to go to the concert, and intended to hear only the symphony and then hurry away to make up his losses. Runciman, of London, in his book called 'I am I,' says: 'The fifth symphony has only one movement.' However, it has been proved that the English writer often sleeps at concerts.' The most astounding statement comes from Chicago, where Brahms is not popular. Johnny Hand, in his work, 'Dance Rhythms of the Wabash,' says: 'The symphony has no movement. But soon after it began the public indulged in two rapid movements—up and out.'

"Before going into details about this interesting work, it might be well to acquaint the reader with a few general facts regarding symphony concerts. The body of men seated on the stage is called a symphony orchestra. (See my book, 'The Modern Symphony Orchestra and How It Is Caused.') The stage is generally a raised platform. Thus, as it were, the music is generally above the heads of the listeners. In Bayreuth the orchestra is placed under the stage. This does not necessarily imply that Wagner's music is beneath the audience. At some restaurants the orchestra is suspended from the ceiling. It should be left there until dead. The players proper are divided into two classes, those who drink Pilsener and those who drink domestic. Orchestra musicians are great lovers of music, but they do not show it in their playing. They are proud, reserved men. If there is anything they like more than music, it is rehearsals. Facing the orchestra, dressed in an ill fitting suit, and grasping a small stick, stands the conductor, or leader, or director, or maestro, or chef d'orchestre, or kapellmeister. The little stick that he wields is called a baton. This word is from the French. Students have traced the origin of baton to the English word bat, signifying a wooden implement used in the games of North American boys. The term is not employed because with his baton the leader sometimes bats the music into the heads of the people. To the left and right of the leader are the first and second violins. There are other instruments in the orchestra. (See my treatise, 'Key to Orchestral Instruments.') We need not describe them because they are rarely seen from the front. The first bass player has nothing to do with baseball, nor has the leader, although he is deeply interested in the score. When the players do not play they are pausing. Many of these men pause better than they play. The leader never pauses until he ends. Then the piece is over. Often an orchestra would play better if the leader would pause. But he must not, otherwise he would lose his place. The last notes of a symphony are called the finale. Sometimes they are called a relief."

Later I hope to print further extracts from other program annotations of Dr. Ashe-Barrelle.

Gentle Charles Lamb was absolutely indifferent to music. Once he wrote these lines:

Some cry up Haydn, some Mozart,  
As the whim bites 'em. For my part  
I do not care a farthing candle  
For either of them, nor for Handel.

An Englishman who cares nothing for Handel is unique.

Some pianists are famous, others are infamous; some few distinguished, the majority extinguished.

There is often discussion among artists as to whether brains are preferable to money. Certainly

# The National Conservatory of Music of America, 128 East Seventeenth Street, NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty Consisting of  
RAPHAEL JOSEFFY, LEO SCHULZ, HENRY T. FINCH  
ADELE MARGULIES, EUGENE DUFRICHE, MAX SPICKER,  
LEOPOLD LICHTENBERG, IRENE BERGÉ, CHARLES HEINROTH AND OTHERS.

SEMI-ANNUAL ENTRANCE EXAMINATIONS.

SINGING, OPERA, ORATORIO, PIANO, ORGAN, VIOLIN, VIOLA, 'CELLO, CONTRA-BASS, HARP AND ALL OTHER ORCHESTRAL INSTRUMENTS.  
January 5 (Monday), 10 A. M. to 12 M., 2 to 4 P. M., 8 to 9 P. M.



brains are preferable. But in order to convince the world that you have brains you must first make money.

A very curious anecdote has been appearing recently on the programs at Carnegie Hall. The story runs: "When Paderewski was introduced to the champion polo player of England, he is said to have remarked: 'I know we shall be good friends, for you are a dear soul who plays polo, whereas I am a dear Pole who plays solo.'" Where on earth did that weird tale come from?

At the Lambs Club they tell a better one about the comedian who refused a tour to South Africa because his colleague was pelted out there. This comedian thinks that in South Africa only ostrich's eggs are used.

A correspondent writes:

MY DEAR SIR—I am so tired of hearing Tschakovsky's name pronounced as if there were a COW in the middle of it. Perhaps one person in a thousand pronounces the name correctly. The French music publishers invariably spell the name on his music Tschakovsky. I do not care whether you pronounce it koff or kov, but do try in your criticisms to give to the name some such spelling as will induce people to call the great man something near to his exact name. You newspaper men have the chance that is denied to the common herd who KNOW, but can have no chance to tell what they know to others except here and there. Yours very truly,

Portland, Me.

JAMES A. SPALDING.

The suggestion is a useful one. Drop the "cow" in Tschakowsky and in other horned composers like Rimsky-Korsakow, Moszkowski, Noszkowski, Sapellnikow, &c.

Mrs. Lillian Wiley Orebaugh, of Watseka, Ill., sends THE MUSICAL COURIER a clever booklet, entitled "The Urgent Need of the Country Conservatory." Same here.

A contemporary states that Mozart's left ear was abnormally long. We have in this city several musicians who can boast of a pair of long ears, but they are far from being Mozarts.

Emil Krause, of Hamburg, has just issued a new "Gradus ad Parnassum" (100 studies for the piano) which is highly praised by Busoni and d'Albert. Krause is the critic of the Hamburg Fremdenblatt.

Emil Sauer's second piano concerto has just been published.

A writer of popular songs was robbed last week at the Hotel Navarre. To Police Captain Titus he said: "The thief left a pile of valuable song manuscripts untouched, but stole a pair of silver sleeve buttons and some of my wife's clothes." The inference is obvious.

The Lawrence, Kan., Journal announces a "grand concert and theatrical performance by the celebrated Wald-Horn virtuoso zither soloist and comedian, Herr Robert Margold, late of the Imperial Austrian Band, and Carl Busch's Philharmonic Orchestra, of Kansas City, assisted by the celebrated Sisters Rosenberg, the most popular violin and piano soloists in the Southwest."

After the first performance of "Julius Caesar" at the Herald Square Theatre, Alan Dale said: "Richard Mansfield is the noblest New Yorker of them all."

An English provincial paper remarks that Elgar is composing a new "choral" work. We have heard of that kind here, too.

Was Pope thinking of the New York critics when he wrote:

'Tis with our judgments as our watches,  
None go just alike, yet each believes his own.

Mediocre pianists are warned against giving recitals at Daly's Theatre. Read this from the New York Commercial Advertiser: "Daly's Theatre is not an ideal place for a piano recital. The many draperies and hangings bring out the structure of the music with startling distinctness, and every false note struck by the pianist, every note dropped by him, leaves its mark. There is no chance for smearing a run or an arpeggio without discovery. Every mistake, every bit of slovenly technic, seems to come to the audience in an exaggerated form."

When Nahan Franko, the concertmaster of the Metropolitan Opera House, was a young and struggling violinist in New York a lady of his acquaintance saw him one day with a cigar box under his arm looking in at a shop window.

"Mr. Franko," she said, "I always see you with a cigar box under your arm. I am afraid you are smoking too much."

"It isn't that," said Nahan; "I'm moving again."

LEONARD LIEBLING.

#### ELIZABETH PARKINSON.

THE debut of Miss Elizabeth Parkinson at the Opéra Comique, in Paris, eight or ten days ago made an impression that deserves particular mention. She is from Kansas City, Mo., and has been studying for some years with Madame Marchesi in Paris. The critics in Paris were pleased with the way in which she handled her voice, considering it sweet, clear as a bell, the high notes being most effective, &c. Though somewhat timid upon her entrance, this feeling soon wore off and she made a success of her debut. In the boxes there were the following well known people, making it appear as if the Opéra Comique was invaded by Americans:

Mr. and Mrs. William Reid, M. Juliani, Mr. and Mrs. Wells, Baroness von Ozenforff, Mr. and Mrs. J. J. Hoff, Charles Holman Black, Charles King Clark, Mr. and Mrs. Ostheimer, Dr. and Mrs. Palmer, General and Mrs. Winslow, Mrs. Wood, Mrs. Thayer, Mrs. Shirley, Miss Abbott, Mrs. Travers J. Pickens, Mr. and Mrs. Greene, Mr. and Mrs. W. J. Baird, the Marquis de Castrone, Madame Marchesi, General and Mrs. Porter, and Miss Porter, United States Consul-General and Mrs. Gowdy, Miss Gowdy, Comtesse d'Oyley, Miss Evans, Sebastian Schlesinger, Dr. H. Ray Palmer, Wm. Elliot Haslam, Robert Strakosch, M. de Nevers, John W. Garret, Secretary to United States Legation at The Hague; Mr. Newell, the United States Minister at The Hague; Baron and Baroness Erlanger, Madame Jarialowsky, Mlle. Bullet, Mr. and Mrs. Frederick J. Parsons, Mr. and Mrs. Barnard, Mr. and Mrs. Benziger, Captain and Mrs. Barber, William P. Cresson, Madame de Geoffroy, and General and Mrs. Hall.

Mrs. George W. Tooker to Receive.

TOMORROW, Thursday, the first day of the new year, Mrs. Tooker will be at home to her many friends at her residence, 19 West Eighty-eighth street. Mrs. Tooker is known as an amateur composer of considerable merit.

## NATIONAL CONSERVATORY OF MUSIC.

IN conjunction with this project which is now before Congress, it is opportune to publish at the present time a consensus of opinion favoring the establishment of this institution. It will be seen that all kinds of opinions centre in favor of this proposition, and a number of public men of all walks of life, among them being some of the most important people before the Nation today, are commenting in favor of this idea. The expressions and statements and opinions herewith published will be of great significance and interest to every one connected with music in the United States, and, so far as that is concerned, in the world.

The late President McKinley said: "A National Conservatory of Music and Art is essential to the welfare of our nation. Our people will, under the proper auspices, demonstrate their talents and win the world's applause."

The Right Rev. John M. Farley, Archbishop of New York, writes: "The subject matter of the bill presented and fostered by your splendid association for the establishment by our Government of a National Conservatory of Music and Art has my warmest commendation, and will have my hearty support, and I hope sincerely it will pass on its next presentation to Congress."

"The reasons for its necessity are obvious. Not the least of these reasons is to remove from the path of our young people the source of demoralization, temptation and vice spread before them in the capitals of Europe."

"It is the least our Government can do to create institutions that will not only elevate the minds of our youth and educate them in the higher arts, but to have it done under the eyes of their parents and spiritual guide."

Your keynote to save our boys and girls from exile is glorious. We have the talent, home talent, wholesome talent. Let us develop it here in our own country, not in the capitals of Europe, with their vicious surroundings and temptations. I will do all possible to promote this splendid undertaking. There can be but one mind—our opinion about it."

The Right Rev. H. C. Potter, Bishop of New York, writes: "I shall be glad to do what I can to forward this splendid movement."

Senator M. A. Hanna, of Ohio: "A National Conservatory ought to be established. If the American people ask for it, Congress will see that it is done."

Senator Chauncey M. Depew, of New York: "I agree that it is worthy and necessary, and I heartily favor a National Conservatory of Music and Art."

James Creelman, the noted author and journalist, said: "A National Conservatory of Music and Art must powerfully affect and conserve the national life, in that it stimulates and fixes national types and ideals. Every great nation has recognized this important function of art. No man is born a patriot. Patriotism is the result of education and association of ideas. There is no more powerful stimulant of national sentiment than the influences which flow from great art, stimulated and standardized by the nation."

"There are things which lie close to the heart of nationality which can find no expression in the laws, and these are the things which wise statesmanship in all the greatest periods of the world's history has confided to the musician, the poet, the painter and the sculptor; indeed, it is not hard to trace the fervent patriotism of France and other kindred nations to the artists who have brought imagination and sentiment into play in fixing national ideals."

"Can the great Republic of the Western World, in the last phase of its formative period, afford to neglect this powerful factor which has played such a vital part in the history of nations? Ought we not, as a practical people, to recognize the importance of organizing and co-ordinating the forces of art in favor of national unity and national greatness, as we have ordered and nourished all other elements in our civic life?"

"Dr. Antonin Dvorák, one of the world's greatest composers, and the most authoritative musician to live in America, said to me after a careful study of art conditions in this country, that it was a source of bewilderment to his mind that we took no interest in music as a nation. It was his opinion that the artistic thought and influence of our people could never reach their highest development until the Government played some part as an encourager and rewarder of effort."

Senator William Stewart, of Nevada: "By all means keep our boys and girls home. Educate them under the eyes of their parents, and at the expense of their own Government. That's what our

Books  
by  
James  
Huneker

"Mr. Huneker is a powerful personality, a man of energetic imagination, of moods and temperament."—*London Saturday Review*.

Melomaniacs.

12mo., - \$1.00.

"We have not found a page that is dull."—*New York Tribune*.

Chopin.

The Man and His Music. 12mo., - \$2.00. WITH PORTRAIT.

"A work of unique merit, of distinguished style, of profound insight and sympathy and the most brilliant literary quality."—*New York Times Saturday Review*.

Mezzotints in Modern Music.

12mo., - \$1.00.

"The most interesting contribution to musical criticism that has come from the American press in years."—*New York Sun*.

Charles Scribner's Sons, New York

The  
Music  
Lover's  
Library.

A series of popular volumes dealing in an instructive and entertaining manner with the most important branches of the Art of Music. Each volume illustrated with portraits. Each 12mo., . Net, \$1.25.

THE OPERA, PAST AND PRESENT. By W. F. Apthorp.  
CHOIRS AND CHORAL MUSIC. By Arthur Mee.  
SONGS AND SONG WRITERS. By Henry T. Finck.  
THE ORCHESTRA AND ORCHESTRAL MUSIC. By W. J. Henderson.

Charles Scribner's Sons, - New York.



citizens pay taxes for. Music and art is the one thing we are lacking in. I am for the Government doing its full duty. I'll help the bill."

Senator Bard, of California: "I have recently come in contact with a situation where the parents were much embarrassed by the question, 'Should they send their children abroad for an art education?' A National Conservatory would obviate such a difficulty. I deem it a necessity and a step in the right direction."

Senator Morgan, of Alabama: "I believe in it, and I am anxious to see the subject fully presented, so the Government could foster the same."

Rev. Dr. H. Pereira Mendes, rabbi, president of the Union of Orthodox Congregations of United States and Canada: "I take pleasure in endorsing the establishment of a National Conservatory of Music and Art. Music and art are among the handmaids of civilization. If this country desires to write a hallowed name upon the scroll of history, its reverence for all that is good and beautiful must be cultivated so as to be in harmony with its reverence for the one great source of the good and beautiful."

"There should be a National Conservatory of Music and Art sufficiently endowed and provided with the best professors, so that it shall not be necessary for American students to go abroad in order to obtain high perfection."

"America is no longer a child. She has entered upon the stage of the world's progress. She must be properly equipped, and the best music and the best art must be among her equipments. The dignity of this country demands such an institution as a National Conservatory, for it would be a sorry comment upon American history if this country should lead only in commercialism, and not also in music and art, which refine and elevate when joined with reverence that happy feature in the American character."

Henri Pene Du Bois, art critic: "I am enthusiastic for a Conservatory for Art and Music by our general Government. That would mean something for the elevation of all things American, in that which refines a people. Nothing would be grander than to have a national art, a national music—all American! More people are interested in this becoming a fact than can be imagined. The demand is universal, it must find a favorable response from Congress."

Congressman Charles Joy, of Missouri: "I will do all in my power for its success. It is a long-felt want."

Congressman Victor Metcalf, of California: "By all means, let us have a Conservatory of Music and Art. We owe it to the genius of our country. There are tens of thousands of our young men and women among us who are unable to develop heaven gifted genius on account of our failure as a nation to provide such an institution, and their inability, due to lack of means, to go abroad for such educational advantages."

"We have created the finest of all school systems, and unquestionably have the best higher educational institutions and colleges in the world, but we are lacking in this one essential: A Conservatory of Art and Music. It is high time to correct this sin of omission. I will do all I can to help."

Congressman Francis G. Newlands, of Nevada: "The proposition to establish National Conservatories of Art and Music has my warmest approval, and will have my earnest support."

"I believe in the measure fully, because I know its benefits will be far-reaching. It means nationalizing our art and music on a basis equal to that of other governments."

Congressman Richard Bartholdt, of Missouri: "I have advocated a Government institution for art and music ever since my advent into Congress."

"In my conviction, it is as essential as our Congressional Library, which is conceded to be one of the greatest, if not the greatest, institutions in the world."

Congressman William Sulzer, of New York: "Regarding the establishment of a National Conservatory of Music and Art, it is a necessity! It is a need and will prove a blessing. I will support the bill and work for its passage."

Senator Warren, of Wyoming: "Any condition that will promote education is an improvement of the people. We are here to carry out their wishes. I certainly will give such a bill my full support."

Senator George C. Perkins, of California: "I hope the project of a National Conservatory will meet with general favor. We owe it to the talent of our country."

Senator Mason, of Illinois: "Nothing deserves greater consideration than the proposition of the establishment of a National Conservatory of Music and Art by our Government. It is an imperative necessity. We are the only nation in the world without one. Why should we be behind other nations?"

"The one thing astonishing to Europeans is the great lack on the part of the United States in providing a proper institution for music and art instruction. It will be the best thing that ever happened when the Government acts in this matter."

Senator Spooner, of Wisconsin: "A National Conservatory is an advanced idea, and a good one—it ought to meet with legislative favor."

**A RARE OPPORTUNITY.—Owner of fine, fully equipped music school in important middle Western City, desiring to locate in the East, will consider fair offer for the institution. Fullest investigation and finest references. Present enrollment, 100 pupils.**

Address L. L., care Musical Courier.

**Mme. IDA KLEIN,**  
SOPRANO.

Formerly with Metropolitan Grand Opera Co.

**CONCERT, OPERA, RECITAL.**

Head of Vocal Department NEW YORK GERMAN CONSERVATORY OF MUSIC, 30 West 48th Street.

PRIVATE STUDIO: 329 FIFTH AVE., NEW YORK.

Reception Hours: Tuesdays, 1 to 3.

Senator Beveridge, of Indiana: "I favor a bill to establish a National Conservatory of Music and Art, under the direction of the general Government."

Senator Foster, of Washington: "It will in every way elevate us. Genius and talent spring from every station in life, and a National Conservatory of Music and Art will be a step in the right direction."

Senator Elkins, of West Virginia: "A National Conservatory? It must come some time and this is just as good a time as any. Count on my friendship. We are here to serve our fellow citizens, and their wish is ours."

Colonel Jacob Ruppert, Jr., Congressman from New York city: "A National Conservatory of Music and Art? Why, it has been for years one of my pet ideas. It is an essential and absolute necessity. As a patriotic American I am free to state in conjunction with millions of others that I am amazed our Government has not provided this great necessity long since."

"We today lead the world in high educational advantages. We have the greatest public school system in the world; the finest colleges in the universe; but in the matter of music and art, from an educational standpoint, we are behind the smallest of Europe's principalities."

"We have produced some of the most renowned artists, musicians, singers and actors, but have had to see them secure their education and polish abroad, at great sacrifices, struggles, and, in many instances, terrible hardships."

"Now is the time to remedy the evil. Let us have a National Conservatory or Conservatories, and let us make them the greatest in the world. Keep our children here. Save them from exile. Let us educate Americans in America. I am for the measure, heart and soul."

Hon. O. H. P. Belmont, Congressman from New York: "The measure has my warmest approval, and shall have my earnest support. In every way it is highly commendable, and should appeal to every patriotic citizen."

Hon. E. E. Schmitt, Mayor of San Francisco, Cal.: "I am deeply interested in the bill before Congress to establish a National Conservatory of Music and Art. It is an admirable scheme, which should be carried out. I have had talks with a number of musicians, all of whom concur with me as to the importance of the project. I am glad THE MUSICAL COURIER is lending its powerful influence in the right direction."

Reginald de Koven, composer: "Its purposes are ideal. The necessity great beyond words. We are starving for just such an institution. Its character must be high, and free from all ulterior or selfish motives. Its influences on the future will be most marked. My hearty co-operation is yours."

THE MUSICAL COURIER, New York: "We have been advocating the question of a National Conservatory for years. It is bound to come, and must. It is a disgrace to the intelligence of our people to say that our Government does not foster and maintain such an institution, where we can educate equal to any other nation. We send millions of American money out of the country, and get little in return."

#### Musin at Washington.

**F**OLLOWING is a Washington notice of Ovide Musin: The performance of Ovide Musin with the Washington Symphony Orchestra on Tuesday served to show in a most convincing manner the contrast between the finished work of a mature master of the violin and the crude, though perhaps technically singular, achievements of the two boy wonders, Kubelik and Kocian. The difference is that Musin embodies the expression of music in all its exquisite forms, while in the adolescent virtuosi we may be offered wonderful technique, but little else. Musin not only has fingers but soul; not only technique but imagination, feeling, pathos.

He played the brilliant Mendelssohn concerto in E minor, op. 64, with thrilling effect, and again the dainty little caprice of his own, with its charming melodic interest, as few others could have done, while he imparted a dreamlike quality of tone, exquisite tenderness and delicacy to his rendering of the Berceuse No. 2, by Renard, with which he closed this part of the concert. It was one of the most delicious violin performances heard in Washington for some time. At the same time the Post critic has only praise to bestow on the intelligent and thoroughly sympathetic manner in which the distinguished violinist was accompanied on the piano in the last two numbers by E. H. Droop, who revealed himself in a new light in this connection, and was personally complimented by the violinist in the Post man's presence. It is no easy task to give a thoroughly systematic support to a soloist and to vary expression and volume with the mood of the principal, but in every direction Mr. Droop manifested an intelligent appreciation of the difficulties in the way to a harmonious effect.—Washington Post.

#### Conservatory Examinations.

**T**HE semi-annual entrance examinations at the National Conservatory of Music, 128 East Seventeenth street, will be held Monday, January 5, from 10 to 12 in the morning, 2 to 4 in the afternoon and 8 to 9 in the evening. The branches include singing, opera, oratorio, piano, organ, violin, cello, harp and all orchestral instruments. Mrs. Thurber will personally receive all applicants. The artistic faculty is composed of Rafael Joseffy, Adele Margulies, Leopold Lichtenberg, Eugene Dufrique, Irene Bergee, Leo Schulz, Henry T. Finck, Max Spicker, Chas. Reinroth and others.

## MALIBRAN AND THALBERG.

**I**N 1836 Madame Malibran went to Paris to be married to Beriot. She asked M. Legouvé to be present at the ceremony at the mayor's office. When that official pronounced the words "The wife owes obedience to the husband" she made such a pretty grimace and such a droll shrug of the shoulders that the mayor himself could not forbear to smile. In the evening, M. Legouvé relates, there was a party at the house of Troupenas, the publisher. Thalberg had promised to be there; he had never heard Malibran and Malibran had never heard him. The moment she arrived she ran to the famous pianist and urged him to play.

"Play before you, before you, madame? Impossible! I am too anxious to hear you," said he.

"But you will not hear me, Monsieur Thalberg. It is not me that is here, it is a poor woman worn out with the fatigues of the day. I have not a note in my throat. I should be excusable."

"So much the better! It will give me courage."

"You will have it? So be it."

She kept her word; her voice was harsh, her genius absent. Her mother reproached her.

"Ah, mamma," she answered, "what would you have? One is only married once." Malibran had forgotten that she had married M. Malibran ten years before in this good city of New York.

"It is your turn now, Monsieur Thalberg," she added. Thalberg had not been married that morning, and the presence of such a listener excited, without over exciting him. He displayed, in all its suppleness and amplitude, that wealth of sound which made his piano the most harmonious of singers. As he played Malibran's countenance changed, her dull eyes grew bright, her mouth opened, her nostrils were inflated. When he had finished "Admirable!" she cried. "It is my turn now!"

This time, no fatigue, no languor! Thalberg, astounded, followed without being able to believe it the wonderful metamorphosis. It was not the same woman! It was not the same voice! He could only say, almost to himself, "Oh, Madame! Madame!" and at the end exclaimed "My turn now!" Those who did not hear Thalberg play that day did not know him. Something of the genius of the Malibran passed into his play, a fever had laid hold of him. An electrical current ran over the notes, and escaped from his fingers. He could not finish the piece. At the last bars Madame Malibran burst into sobs, and her head fell between her hands; she was shaken convulsively by her tears, and had to be taken to a neighboring room. She did not remain there long; five minutes afterward she reappeared, her head on high, her countenance luminous, and rushing to the piano, cried "My turn!"

Then commenced a strange duel. She sang four pieces in succession, ever increasing in grandeur, ever with more exaltation, until she saw the face of Thalberg covered with tears as her own had been.

"I never better understood," M. Legouvé concludes, "the omnipotence of art than at the sight of these great artists, yesterday unknown to each other, all at once mutually revealing themselves, struggling with each other, electrifying, raising, bearing aloft the one the other into regions of art to which they had perhaps never attained till then."

#### Henry Schradieck's Young Pupil.

**H**ENRY S. WOLSKY, a thirteen year old pupil of Henry Schradieck, will give a violin recital at Carnegie Lyceum Saturday evening, January 17. He will play Vieuxtemps' Fantaisie Caprice, op. 11; Wieniawski's "Faust" Fantaisie, op. 20, and Saint-Saëns Rondo Capriccioso, op. 28.



**RUBY  
SHOTWELL  
PIPER**

**Dramatic  
Soprano.**

**LOUDON G. CHARLTON,  
MANAGER,  
Carnegie Hall,  
NEW YORK**





Boston, December 27, 1902.

**M**RS. SARGENT GOODELLE gave a song recital at the Westminster, Copley square, Wednesday afternoon, introducing her pupil, Mrs. Nellie Ladd Andrews, under the patronage of Mrs. Thomas R. Mathews. Mrs. Andrews' singing was a pronounced success, giving evidence of her natural and acquired ability. The numbers rendered were from the modern composers, Chadwick, MacDowell, Andrews, a group of Mrs. Beach, and selections of Ardit's.

Among Madame Goodelle's pupils this season is Miss McArdle, a young society girl, nineteen years old, from Seattle, who has a most promising voice. The Seattle News had a very complimentary mention of Miss McArdle at her departure from that city for the East. She was a prominent member for some time of the choir of the Immaculate Conception Church, of Seattle.

The first meeting of the season of the Thursday Morning Musical Club will be held in Recital Hall of the New England Conservatory of Music, Thursday morning, January 1, at 11 o'clock.

Felix Fox, the pianist, announces a chamber concert, to take place next week in Steinert Hall, when he will have the assistance of the Hoffmann String Quartet. The most interesting feature of the program will be the introduction of compositions heard for the first time in this city.

Following is the program at Carl Faelt's third recital, Wednesday evening, December 31: Andante, F major; Sonata, F minor, op. 57 (known as Sonata Appassionata), Ludwig van Beethoven; Giga con Variazioni, D minor, op. 91, No. 2, Joachim-Raff; Prelude, G major, op. 28, No. 2; Nocturne, B major, op. 9, No. 3; Valse, A flat major, op. 42, Frédéric Chopin; "Hungarian Rhapsody, No. 2," C sharp minor, Franz Liszt.

The coming performance of "Parsifal" is, of course, the musical event that occupies attention more than any since the work was given here eleven years ago, its only other performance in this country. The fact that both these productions are Mr. Lang's individual project, solely his own undertaking, emphasizes his place in the musical history of the country, and crowns a lifetime of achievement which is equaled by no other musician in America.

Madame Edwards' pupil, Miss Edith Ellsbree, sang at a concert in Chickering Hall on Tuesday evening.

Madame Franklin's pupil, Mrs. Helen A. Hunt, made a pronounced success in "The Messiah," with the Handel and Haydn Society, December 25, as the following notice from the Herald shows:

There rarely comes a contralto who can make much purely vocal effect with "O Thou That Tellest." Its chief phrases are too vague to allow the best timbre of that voice to be developed, and they lie in its least resonant register. Mrs. Helen Hunt, appearing for the first time with the society, could do no more in the way of mere body of tone than other and even famous women have been able to do; but she gave such a vital energy and an earnest emphasis to the more peremptory phrases as are too often absent from the singing of more jubilantly imperative injunctions. Her later airs were beautifully delivered, and much appreciated and applauded. Mrs. Hunt appears to us the best recent addition to the list of oratorio contraltos, and it seems only reasonable to expect and hope much from her.

There will be a concert in Faneuil Hall on Monday evening, December 29, under the direction of the music department of the city, by John W. Crowley, leader of orchestra; soloists, Miss Elvira Leveroni, mezzo soprano, and Carl Webster, violoncello.

The Country Club, of Salem, on December 29 is to present an entertainment which has been especially written for them by two Bostonians. It is called "A Musical Club Meeting," the music being by H. F. Odell and the words by William H. Gardner. After this is out of the

way Messrs Odell and Gardner will resume work on their light opera, "Atlantis," which they expect to finish for production next season.

The program for the Orchestral Club concert on the evening of Wednesday, January 7, at Chickering Hall, is made up of new music. Mrs. Richard J. Hall is to play a solo composed by Mr. Longy.

Fannie Edgar Thomas gave four unique and interesting lectures this week, all treating directly or indirectly of "Paris and the States." One in Boston, Hotel Oxford, to pianists, upon "Piano Art as Applied to Artists, to Teachers and to Students"; in Wakefield, upon "The Necessity of Free Musical Education to the Musical Art of a Republic"; in Dorchester, upon "The Art Spirit of a Nation as Applied to the Dressing of Her Women," illustrated by the Frenchwomen's "style"; and in her own Steinert Hall series, "A Dialogue Upon the Value of Going Abroad to Study, as Applied to American Students."

Under the direction of H. Carleton Slack the Orpheus Club of Somerville opened its fourth season in an auspicious manner December 18, when its first concert program afforded an evening of delight to a large audience. Harmony, delicacy of expression, soft shadings were marked throughout the evening, the club appearing in the hands of the director H. Carleton Slack as one in heart and voice. Applause followed each selection, attesting the favorable consideration of the audience, and numerous encores were given.

Of especial interest were the songs, "Image of the Rose," with solo work by David Newland, and "Old Folks at Home," with the solo rendered by Charles C. Payson.

Mrs. Mary Montgomery Brackett, who was announced as the soloist of the evening, was detained by illness. Her place on the program was acceptably filled by Mrs. Helen Hunt, contralto soloist. Mrs. Hunt was heard to fine advantage in two groups of songs, which displayed the excellent qualities, wide range, and melodious tones of her voice. Encores were demanded on both occasions.

Miss Marian Prescott was accompanist. John H. Kimball and Edward H. Merritt were ushers.

The following is the organization of the club for the season:

President, Charles A. Grimmons; vice president, E. H. Foote; secretary, George A. Woods; treasurer, Clarence P. Johnson; librarian, Arthur B. Flint; executive committee, C. C. Payson, E. F. Burroughs, H. H. Meloon;

voice committee, David Newland, W. P. Osgood, H. Carleton Slack, ex officio; music committee, J. E. Grieves, A. B. Flint, E. H. Drowne; concert committee, A. E. Hatch, C. W. Rackliff, L. C. Little.

First tenors—A. B. Bent, L. E. Cross, N. W. Davis, C. A. Stewart, W. T. Wingfield, A. W. Hale, C. W. Rackliff, W. D. Hutchins, H. W. Hobbs, R. H. Phippen, H. H. Meloon, G. A. Stiles, David Newland.

Second tenors—C. W. Pitman, E. F. Burroughs, F. E. Everett, J. C. Richards, J. E. Grieves, A. E. Wisdom, E. T. Owens, C. P. Johnson, Charles Meloon, H. F. Ford, A. W. Collins, W. A. Snow.

First basses—W. C. Brown, J. F. Bent, W. B. Browne, Jr., C. T. Bruce, W. A. Wilkins, W. A. Andrew, F. A. Hea, G. W. Bone, C. E. Kenniston, Jr., L. C. Little, Dr. L. F. Mongeon, C. F. Harts, G. A. Woods, H. Strayhorn, F. J. Pillsbury, C. H. Singleton, W. P. Osgood, C. C. Payson, E. Fisher, W. H. Hunter.

Second Basses—E. S. Drowne, E. H. Foote, Charles Gould, J. E. Carter, H. C. Barden, A. E. Hatch, M. A. Metcalf, A. McQuesten, Dr. C. E. Parkhurst, J. H. Cromwell, H. V. Smith, D. C. Ross, W. G. B. Richards, A. V. Crawford, A. P. Palmer.

The program of the ninth Symphony concert was, as follows:

Concerto in E flat, for organ and orchestra.....H. Parker  
Two movements from Romeo and Juliet.....Berlioz  
Symphony in C minor, No. 1.....Brahms

## LILLIAN BLAUVELT'S RETURN.

**A**S already announced in THE MUSICAL COURIER Lillian Blauvelt, the vocal artist, is in this country, and will concertize this season, remaining here until April. She will then leave for London in order to fill her Covent Garden engagement next summer, and there is a probability that this will be her last tour in America prior to her leaving the concert field altogether. Next autumn she is to appear in Great Britain with a concert company of her own, under the management of N. Vert. During this past season in Europe she has participated in many musical festivals, and succeeded in each case in impressing her audiences and critics with the beauty of her voice and the artistic delivery which is characteristic of her singing. Blauvelt is one of those American singers who has made an impression wherever she has appeared in every country of Europe, and, of course, here also.

Should she decide upon retiring entirely from the concert field it will, of course, be a loss in that particular direction of musical art, because she has always filled the most important soprano roles, and she has succeeded in making her repertory, which is so extensive, a very complete aggregation of the most important concert arias, concert roles in fact as we may call them. With a young woman of her age it seems desirable that she should continue further not only on the operatic but also on the concert stage, two departments of vocal activity which can both be filled during the same periods. However, if she should decide upon leaving the concert field she may appear here in opera on some later occasions, and then again at times give recitals, &c. It is generally hoped that she will continue her career, as it is at present fulfilling the demands of a great many people who want to hear her sing.



Bush Temple Conservatory,

North Clark and Chicago Ave.,

Chicago, Ill.

SOLE AGENT FOR

MADAME BLAUVELT.  
MADAME CLARA BUTT.  
MISS ADA CROSSLEY.  
MISS MURIEL FOSTER.  
MR. WILLIAM GREEN.

MR EDWARD  
LLOYD'S

AUSTRALIAN AND  
AMERICAN PARBELL  
TOURS.

## BUSH TEMPLE CONSERVATORY CHICAGO.

THE MANAGEMENT ANNOUNCES THE EXCLUSIVE  
TEACHING ENGAGEMENT OF

**FANNIE BLOOMFIELD ZEISLER,  
PIANIST.**

For Catalogues address KENNETH N. BRADLEY, Director.

**N. VERT**  
6 CORK ST., LONDON, W.

KREISLER.  
SARASATE.  
CARRENO.  
DOHNANYI.

LEONARD BORWICK,

MR. GEORGE CROSSMITH.

DR. THEO. LIEBHAFNER.

MR. KENNERLEY RUMFORD.





CINCINNATI, December 27, 1902.

**T**HE third symphony concert in Music Hall Friday afternoon presented only three numbers—the "Leonore" Overture No. 3, the Max Bruch Violin Concerto No. 2, D minor, and the Tchaikovsky Symphony No. 5, E minor. They were not unfamiliar—even the tremendous symphony, which was given one of the previous seasons—with the exception of the Bruch Concerto, selected by the local soloist, Jose Marien, concertmeister of the orchestra. With brevity in numbers there was nevertheless much contrast. The Bruch Concerto in the middle was a fine example of what mere technical skill in modern music writing can do for the violin. There can be no doubt that the composition is violinistic—it abounds in graceful passages for the instrument.

Mr. Marien is to be congratulated upon his reading of the concerto. It was clear, concise, always musical. If he did not dominate the orchestra he was in sympathy with it and the ensemble was a most satisfactory one. His endowment of a high order of musicianship was never in doubt in those neatly executed crisp runs, the repose of his phrasing and that absolute command of the bow which shows the genuine artist. His tone is not of the largest, but each note is heard in the expanse of Music Hall, and it becomes intensified as the instrument demands it. There is breadth as well as nobility and simplicity in his style. These qualities appeared to better advantage in the encore which he gave with the orchestra—the beautiful Romanze in F of Beethoven. Its marvelous language to the soul was spiritually interpreted, and there was a poetry expressed in the tones of Mr. Marien's violin that was irresistible. He had reason to be thankful for the orchestral support, which he received both in the Concerto and Romanze. Seldom is a better understanding between orchestra and soloist achieved.

If the preceding concerts already made the impression that the present orchestra, with its increment in the strings and improved reed and brass divisions, is much in the lead as to quality of other seasons, there was a crucial test of its form in the Leonore Overture and Tchaikovsky Symphony. Mr. van der Stucken's conception of the overture reached a high pedestal in classic lines. With the exception that the trumpet call was slightly off pitch there was little to find fault with technically. The orchestra played with splendid understanding, precision and a generous appreciation of the beauties of the music. Those little catchy phrases with which Beethoven always coaxes sentiment were deliciously given, and the dramatic force of the overture was powerfully felt. The symphony of the Russian composer is a colossal work, and its reading was one of which Mr. Van der Stucken and the orchestra may justly feel proud. The impression of the whole first movement was one of elasticity in the development of the most sombre themes. The peculiar Russian color and impetuosity of the music were in strong evidence. The "Andante Cantabile" was beautifully given, and the horn solo was one which deserves to be mentioned. The valse spoke its tale artistically with its dainty figures and embellishments, while the crashing climaxes of the finale were given with imposing effect. It was in this symphony that the musical quality of the woodwind and brass and the response of the strings asserted themselves best.

Mrs. Broekhoven's operatic chorus class, now engaged in the "Cinderella" at the Pike, is receiving encouraging com-

mendations from the public and the press. The choruses arranged by Mr. Broekhoven are warmly applauded. The class will continue the regular Monday evening meetings after the Pike engagement. The opera to be studied will be "Erminie."

W. C. Earnest, tenor, who for several years frequently sang at the Orpheus Club concerts and who was one of the soloists in the out of town engagements of the Symphony Orchestra, has accepted a lucrative position in the choir of one of the prominent Episcopal churches of Pittsburgh. He leaves next week to reside permanently in Pittsburgh.

Miss Estelle Krippner, soprano, a pupil of Miss Emma Heckle, has accepted the engagement of soprano in St. Xavier's Church.

Miss Mary Regina Rice, alto, a product of Mrs. Wm. McAlpin's training, who scored a success as Fiametta in "La Mascotte" recently presented by the Opera Club, will be the soloist tomorrow morning at the solemn service in St. Xavier's Church.

The Oscar Ehrgott Vocal School will give "The Messiah" entire in the Auditorium on Monday evening. Chorus and soloists will be pupils of the school. The performance will be under the direction of Mr. Ehrgott.

In compliance with the old fashioned custom, and in respect to the Christmas season, the May Festival Chorus will give "The Messiah" on Monday night in Greenwood Hall, under the direction of Edwin W. Glover. Soloists will be Miss Bessie Tudor, soprano; Mrs. Wm. A. Lemmon, alto; Wm. A. Lemmon, tenor, and E. A. Yahn, basso.

The Mt. Auburn Presbyterian Church Choir, under the direction of Edwin W. Glover, organist, will be reorganized January 1. The members of the solo quartet selected thus far are: Mrs. Wm. A. Lemmon, alto; Wm. A. Lemmon, tenor, and Ed. A. Yahn, basso. A soprano will be selected in a few days.

Kocian, the Bohemian violinist, will give a recital in Pike's Opera House January 6.

The Queen City Comic Opera Club, under the personal direction of Miss Dolly Chase, and independent of any school, will have its first meeting Saturday, January 10, at 8 p. m., in Room 431, Pike Building. Especial attention will be given to dramatic and dancing features of opera work.

Tomorrow evening, December 28, "The Messiah" will be given by the choir of Christ Church, East Fourth street, under the direction of Louis Ehrgott. John Yoakley will preside at the organ.

#### Pugno to Assist Kaltenborn.

RAOUL PUGNO, the French pianist, will assist the Kaltenborn Quartet at the first concert of the season in Mendelssohn Hall, Tuesday evening, January 13.

This will be the program:  
Sonata for Piano and Violin, G major, op. 13.....Rubinstein  
Raoul Pugno and Franz Kaltenborn.  
Quartet, D major, No. 2.....A. Borodine  
Piano Quintet, E flat major, op. 44.....Schumann

#### Mlle. de Lussan in Chicago.

**T**HAT Mlle. Zelle de Lussan's song recital tour is proving in every way a brilliant success, and that upon each appearance she is accorded a flattering ovation from the packed houses that greet her everywhere, is evident from the press notices which follow her concerts. Here is Chicago's estimate of her:

A charming concert was given at the Grand yesterday afternoon by Mlle. Zelle de Lussan, who was greeted by just such an audience as she deserved—large, cultivated and responsive. The fine qualities that always have distinguished this singer's method were again manifested in a gratifying degree. That exquisite purity of enunciation in which she is unsurpassed by any other grand opera artist of the present day; that musicianly assurance and poise which is so reassuring to an audience, and that luxuriance of tone which so warms the imagination—all these excellences were disclosed and won the tribute of insistent applause.

Mlle. de Lussan sang fifteen songs, and, though it was a widely varied program, she acquitted herself with so much distinction in every number that it is difficult to select those in which she was heard to the best effect. "La Paloma" of Yradier certainly aroused the greatest enthusiasm, the singer being compelled to return to the stage and repeat a stanza of it. The "Habanera" from "Carmen" closed the program, and was sung with such evident ease by Mlle. de Lussan, who, with hand on hip and one foot advanced, could hardly refrain from acting that it sent the audience home in a glow of pleasure and enthusiasm. To mention just one more number that gave intense satisfaction, a word must be said for the singer's rendition of Toselli's "Chanson d'Adieu," with such beautiful feeling and such softness and delicacy of tone was it given.

Angelo Fronani was the assisting artist. He is to be particularly commended for his playing of the "Andantino" of Reinecke, which he gave with a lovely singing tone, and proved himself the possessor of sound technical skill. His accompaniments were admirably played.—Record-Herald, Chicago, December 15, 1902.

Zelle de Lussan, piquant and animated, dropped in upon us yesterday in a new role for her—that of song recitalist. We know this sprightly singer in operatic characters, but as a concert singer she appeals to one from a different point of view. From the moment she swept upon the stage in a costume of blue velvet de Lussan was bent upon one purpose—to conquer—and she did, quite completely, with her winsome smile, her abundance of temperament and the easy confidence and authority with which she arose to the occasion by reason of her long experience, natural fitness and training.—American, Chicago, December 15, 1902.

Zelle de Lussan, at the fifteenth Sunday afternoon concert of the series George Hamlin is conducting at the Grand Opera House, attracted the largest audience with which these concerts have yet been favored. Mlle. de Lussan presented a program which, notwithstanding three or four serious songs, must be called popular. In Yradier's "La Paloma," the waltz song from "La Bohème," and the "Habanera" from "Carmen" she was altogether charming, and at all times her work was ideal from a vocal standpoint. Her voice is rich and warm and sympathetic and her enunciation faultless. She sang in five languages with equal ease and apparently. The audience was enthusiastic, insisting on several encores. The pianist, Angelo Fronani, in the "Capriccio," by Glasounow, was accorded sufficient applause to add in encore a Chopin's B flat Mazurka, which he played very well indeed. His second number was an "Andantino" of Reinecke and a Spanish Dance by Thomé.—Journal, Chicago, December 15, 1902.

A vision of loveliness was Mlle. de Lussan as she made her graceful appearance before the expectant audience yesterday afternoon. She wore a robe of softest blue velvet, her black tresses artistically bound and surmounted by a coquettish bowknot of fiery sparkles, which almost rivaled the pair of flashing eyes beneath. So much for a beginning at captivating her audience. Then there was the bewitching smile, the contagious little laugh, the charming glances, the dramatic gesture, and, to be sure, there was the singing, delightful, all. "Der Aser," by Rubinstein; the beautiful "Connais-tu le pays" and "Styrienne," from "Mignon," exquisitely sung. An extremely large audience heard the program, which closed with a fine rendition of the "Habanera," from "Carmen," and the much sung Mexican air, "La Paloma," seemed to please the popular fancy most.—News, Chicago, December 15, 1902.

Mlle. Zelle de Lussan, in her recital at the Grand yesterday afternoon, was accorded a most cordial welcome by an exceedingly appreciative audience. Minus the surroundings of opera, it would be supposed that Mlle. de Lussan would find it hard to conquer, for she has never been known as an oratorio, concert or recital singer, yet after a period with Lehmann, van Rooy, Sembrich and Bispham, de Lussan drew a better house than two of the quartet could gather to hear them, and she was more popular with her auditors.—Evening Post, Chicago, December 15, 1902.

## Ohio Conservatory of Music, Fourth and Lawrence Streets, CINCINNATI.

One of the largest, most complete and handsomely appointed Conservatories in America.

Residence department for lady students conducted on home principles. Opera, Elocution and Dramatic Art.

CATALOGUE.

Faculty of Leading Professors.

Mrs. CHAS. A. GRANINGER, Directress.



JOHN C. WEBER'S  
MILITARY BAND.  
FAMOUS IN ALL PARTS OF THE COUNTRY.

—ADDRESS—

JOHN C. WEBER, 1212 Vine Street, CINCINNATI, OHIO.

"The Band That  
Plays the Best."

CRITICISED AS  
"The King of Concert  
Bands."

Pan-American Exposition,  
BUFFALO, N. Y.  
Zoological Concerts,  
CINCINNATI, OHIO.  
LOUISVILLE,  
INDIANAPOLIS,  
ST. LOUIS,  
DENVER, ILL.

ROSA  
LINDE  
CONTRALTO.

ADDRESS: G. L. ORAFF CO., Carnegie Hall, New York.

CONCERT DIRECTION  
ROBERT STRAKOSCH  
58 Rue La Bruyere, PARIS.

CONCERT  
ORATORIO  
RECITALS





## MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, December 29, 1902.

**T**HEODORE THOMAS arranged a young people's program for his eleventh concert on Friday afternoon and Saturday evening. So interesting was the program that the big Auditorium was filled to overflowing with people young and old. This large audience must have proved conclusively to Mr. Thomas the advisability of giving more often programs of music which do not shoot too high above the heads of the people. Of course we all know what are Mr. Thomas' aims and ideals, but all of us are not musicians, and some of us like sweets mixed in from time to time with the heavier courses in the musical bill of fare. Following was the program:

March, Tannhäuser.....Wagner  
Overture, Oberon.....Weber  
Dance of the Happy Spirits, Orpheus.....Gluck  
Adagio, Orpheus.....Gluck  
Dance of the Furies, Orpheus.....Gluck  
Symphonic poem, Le Rouet d'Omphale.....Saint-Saëns  
Rhapsodie Hongroise, No. 2.....Liszt  
Joyeuse, march.....Chabrier  
Waltz, Du und Du.....J. Strauss  
On the Shores of Sorrento.....R. Strauss  
Overture, 1812.....Tchaikowsky

This is surely a program which offers both spice and variety. Mr. Thomas has always been known as the

master of program builders, but this effort surely surpasses anything that he has hitherto done in this line.

The audience was demonstrative in its applause, and gave Mr. Thomas a warm reception after each number. As far as the performances were concerned, the symphonic poem was the best number on the program. The Tchaikowsky overture was also played in marvelous fashion. Several ladies in the audience wondered why Mr. Thomas allowed so much "noise." This is the kind of "noise" which only Tchaikowsky could make. Thomas is certainly a wonderful man, and whether he conducts a popular or a classical program he is always the skilled leader and refined musician.

At the Ravenswood Musical Club, also in a "Messiah" production, E. C. Towne was the conquering hero.

Christmas week has acted in a detrimental fashion on concert ambition here. There were during the week a number of choral performances, at most of which Handel's "Messiah" was performed. Lack of space permits mention of all these excellent concerts, and of the excellent vocalists that did good work. However, particular mention must be made of the Apollo Club's performance, at which Jenny Osborn, the soprano, carried

off the main honors. Harrison M. Wild was an efficient conductor.

The Chicago Harmonic Association, a newly organized North Side chorus of 200 voices, under the direction of Dr. Chas. E. Allum, gave their first public concert on December 22. The work performed was Handel's "Messiah." Much credit is due Dr. Allum for the astonishing success of this organization's first public concert. Dr. Allum showed himself to be a man who thoroughly understands the art of choral conducting. The work of his chorus was splendid. There was volume and quality, and one could see the eagerness of the singers to make a good showing at their initial performance. The soloists were Miss Jennie Osborn, soprano; Miss Mabelle Crawford, contralto; Mr. Holmes Cowper, tenor, and Mr. George Cramp-ton, bass. The work of all four soloists was impeccable. It is to be hoped that the Chicago Harmonic Association will be successful, and from all indications they will be. The hall of the Bush Temple is a pretty place and ought to be used more often for concert work, especially for recitals and small orchestral concerts.

One of the most flourishing and successful institutions in the Northwest is the Milwaukee branch of the Sherwood Music School, situated in the Alhambra Building, in the immediate centre of that city. Wm. H. Sherwood is the visiting director and examiner of this school, and Miss Georgia Kober, first assistant to Mr. Sherwood in the Sherwood Music School, of Chicago, is also first regular piano teacher at Milwaukee.

The rapid growth of the Milwaukee school and the popularity it has attained since Sherwood, the great American pianist, assumed the directorship, is a matter of much comment in Milwaukee musical circles, and the attractive faculty concerts arranged from time to time by manager Chas. R. Baker have served strongly to direct the attention of music students to the advantages provided by this enterprising school.

The vocal department, headed by Mrs. Stacey Williams, comprises Miss Irah Caryl Bigelow, Mrs. Chas. Seeberg and Miss Agnes Wing. The violin department is presided over by Joseph Chapek, of the Thomas Orchestra. The Misses Young, talented mandolinists, and Ida Howie Walker, well known in the field of physical culture and dramatic art, instruct large classes in their respective branches.

The Sherwood Music School, of Milwaukee, from present indications as to faculty and the enrollment of pupils, bids fair to rival any institution of its kind in the middle West.

Miss Virginia Listemann has just returned from a short professional trip to New York and Boston. Miss Liste-

WM. H. **SHERWOOD** PIANIST  
ELECTA **GIFFORD** SOPRANO  
OF NEW YORK.  
MADEL **SHARP** SOPRANO  
GENEVA  
E. **SANBORN** SOLO ORGANIST  
RUSSELL

EXCLUSIVE  
MANAGEMENT

CHARLES  
R.  
BAKER,

Fine Arts Building,  
CHICAGO.

GARRIE **BRIDEWELL** The Celebrated  
OF NEW YORK. Contralto of the  
LEON **MARX** VIOLINIST  
GRACE **MISICK** CONTRALTO  
WHISTLER  
HARRY J. **FELLOWS** TENOR  
WILLIAM **HOWLAND** BARITONE  
A.

Miss MARY TRACY, Regular Accompanist.

## CHICAGO ADVERTISEMENTS.

William A. **WILLETT**, BARITONE.  
Exclusive management CHARLES R. BAKER,  
713 Fine Arts Building, Chicago.

**R. A. AUGUSTINE**,  
Teacher of Tone Production.  
Studio: 600 Handel Hall, Chicago.

**KARLETON HACKETT**,  
TEACHER OF SINGING,  
Kimball Hall, Chicago.

**MARY PECK THOMSON**,  
SOPRANO,  
280 Fine Arts Building CHICAGO.

NINETEENTH YEAR.  
1899-1900.  
Mrs. REGINA WATSON'S SCHOOL  
for the  
HIGHER ART OF PIANO PLAYING.  
277 Indiana Street, Chicago, Ill.

**FREDERIC JOHN MAGUIRE**,  
PIANIST.  
Concerts, Wagner Recitals.  
Piano instruction. Special courses in technic.  
Send for circular. 300 Kimball Hall, Chicago.

**EARL R. DRAKE**,  
VIOLIN VIRTUOSO.  
TEACHER.  
Studio: 713 Kimball Hall, Chicago.

**HARRISON M. WILD** CONCERT ORGANIST.  
Studio 6,  
241 Wabash Ave.,  
CHICAGO.  
Piano and Organ Instruction.

**HENRY WILLIS NEWTON**,  
TENOR, TEACHER, CONDUCTOR.  
794 Kimball Hall, Chicago.

**JAN VAN OORDT**,  
VIOLINIST.  
KIMBALL HALL, CHICAGO.

**CAROLYN LOUISE WILLARD**  
PIANIST.  
Address: 4164 Lake Avenue, Chicago.

CONCERTS. RECITALS.  
**LOUIS MAGNUS**,  
Young American Violinist.  
677 Fine Arts Building, Chicago.

**ALLEN SPENCER**,  
PIANIST. Concerts, Recitals.  
Address: KIMBALL HALL, CHICAGO.

**ELIZABETH FENNO ADLER**,  
SOPRANO. ORATORIO.  
CONCERT. VOCAL TEACHER.  
381 Fine Arts Building, Chicago, Ill.



mann intends to sing in Chicago again this winter, after the encouraging notices given her after her concert here on November 4.

One of the busiest and best liked singing teachers here is Mrs. Stacey Williams. Among her large class of pupils she has many promising voices, and several are in fact ready for a public appearance. Mrs. Jeanette Lambden, who has studied with Mrs. Williams for the past few years, will be heard next month in public.

Maurice Aronson, the pianist, has closed his studio for ten days, during which time he will take a long needed rest. Mr. Aronson reports that he is having one of the busiest seasons of his career.

Anton van Rooy appeared yesterday afternoon at Music Hall. Rudolf Ganz was at the piano.

Mascagni's American experiences ought to furnish a good plot for a new and successful comic opera.

Miss Greta Antis, who returned from her studies in Europe last summer, and will soon be heard in concert, is a Chicago musician, and was for several years a pupil of W. H. Sherwood prior to her studies in Europe. Miss Antis is one of a good many piano students who have continued their studies with Mr. Sherwood since returning from studying abroad, having found that there are American teachers and American methods that are good enough even after one has "bin to Yurru."

The Drake Quartet will give its first concert on January 21, and will introduce a new quartet by Raucheneker, a young composer living in Dresden. Two more concerts will be given later.

Mrs. Sara McCulloch Ferguson, one of our best and most popular concert pianists, has been very ill for the

past week. Mrs. Ferguson has had to cancel several important engagements. From the latest reports I learn that Mrs. Ferguson will resume her concert work beginning of January.

Rafael Joseffy is expected here for a recital on February 5. May the good news prove true!

Mrs. Regina Watson has arranged a home benefit concert for her talented little pupil, Paloma Schramm, of California. The twelve year old child intends to play a difficult and interesting program. From all reports she is a very gifted child. The concert will take place on Sunday afternoon, January 11.

The Schumann Club will hold a social gathering of its members and their guests this evening at the clubroom in the Fine Arts Building. An informal program will be given by some of the members of the club, and a very pleasant entertainment is anticipated.

There is quite a fad among debutantes in the music world who have been to Europe to forget, in making their announcements in their native land after returning, to whom they owe their principal education. In different cases this is due either to ingratitude or snobbery, and such people are usually the very ones whom some conscientious and intelligent American teacher has lavished particular pains and much extra time without extra remuneration. What gain there may be to such persons in ignoring the early instructor for the European celebrity is not apparent. Both fill their place in the training of the student. In many cases the earlier instructor, who had to lay the foundation and give years to the task, rendered possible the extra veneer which may have been added (for good or for evil) by a short, more or less hurried, course with the European celebrity. Sometimes local factions or misguided friends have a hand in such things. A musician who does not give way to petty temptation of such a nature might just possibly develop more soul in his performances. An instance is before us where a pianist, pupil for several years of an eminent teacher, went to another instructor while the first teacher was abroad for several months. So far so good. But our young pianist gave a "grand" concert with orchestra. In the announcements he was a pupil of the second teacher only. The first teacher had the grace to buy tickets at \$1.50 each for the concert, which is called "heaping coals of fire" on the offender's head.

William T. Hodge has been secured by Henry W. Savage for an important part in "Peggy from Paris," George Ade's new musical comedy, to be produced at the Studebaker Theatre early in the new year. Mr. Hodge is perhaps best known as the originator of the part of Freeman Whitmarsh in James A. Herne's "Sag Harbor," in which he made a distinct and lasting success. Mr. Hodge is a storehouse of droll humor, and as an eccentric comedian has few superiors on the American stage. Miss Helen Bertram, who made such a hit as the gay and flirtatious widow in the "Prince of Pilsen" during the recent long and successful engagement at the Studebaker,

is to have the title role of the new opera. The part of Peggy is well suited to her, and the selection is considered a wise one by those familiar with Miss Bertram's ability. Another comedian selected for the cast is Fred Lennox, whose popularity is unquestioned. Rehearsals for the forthcoming production are now going on, and "Peggy" will be brought forth on an elaborate scale. Chicago audiences are anxiously awaiting the first production of "Peggy from Paris."

The week just passed has been one of the most successful the Castle Square Company has had. Their production of "Carmen" was very favorably criticised by the Chicago press. This week the company is presenting "Il Trovatore."

Jeannette Durno augmented her long list of successes at her Dubuque recital on November 18. Following are some press notices:

Jeannette Durno has gained many admiring friends through her remarkable performance at the piano. She proved her great resource as a pianist. The Beethoven Molto Adagio was played with fine dignity and beauty of tone, while the Allegro and Ronde were given with such remarkable assurance and control of the instrument and subject in hand as to prove most gratifying to her listeners. Sound applause rewarded Miss Durno. In the "Papillons" of Schumann Miss Durno gave evidence of much temperament, imbuing these charming bits of tone poetry with a dash, grace and ease that was quite bewitching. The other numbers afforded an opportunity for every variety of style and execution, and with Miss Durno's virtuosity brought the concert to a most effective and satisfactory close.—Dubuque Times.

The audience was held spellbound from the beginning of the first number to the end. The pianist was fully up to the expectations of the audience, and her command over the instrument was displayed in her excellent technique. She rendered her various numbers with an artist's finish, and her great talent is rare and unusual.—Dubuque Enterprise.

Friends of music were given a rare musical treat on Tuesday by the playing of Jeannette Durno at her recital.—Dubuque National Democrat. (Translated.)

Holmes Cowper, the tenor, has everywhere been meeting with success this winter. His favorable press notices would fill a large volume. Appended are a few short excerpts from very recent newspaper praise of Mr. Cowper:

Mr. Cowper possesses a voice of undoubted excellence, and has, moreover, thorough command of its every tone, high or low. In this difficult selection from "Hiawatha" he showed its wondrous flexibility and its range and sweetness, which were patent to all in the hall, who showed their realization of the difficult task Mr. Cowper set for himself and succeeded in accomplishing by rounds of applause.—Dallas News.

Mr. Cowper has a voice of pure lyric quality, naturally musical, and so thoroughly cultivated that he uses it with perfect ease. He has a pleasing personality, and altogether he won the heartiest recognition from his hearers.—Indianapolis News.

Each selection sung by Holmes Cowper was encores, and at times after an encore he was recalled.—Indianapolis Sentinel.

Holmes Cowper gave great pleasure on his appearance here last season, and the tones of his rich, sympathetic tenor voice have continued to ring in the minds of many who heard him then. He showed marked advance in breadth of tone and interpretation. His breathing and voice placement are so absolutely under his control that he sings without apparent effort or consciousness of the superb technique at his command.—Madison State Journal.

... in which the splendid and expressive voice of Holmes Cowper found outlet. His voice is of sweet touching lyric quality,

## CHICAGO MUSICAL COLLEGE.

Established 1897.

Dr. F. ZIEGFELD, President.

College Bldg., 202 Michigan Boulevard, Chicago.

The largest and most complete College of Music and Dramatic Art in America.

The FACULTY OF 60 MEMBERS is the strongest ever assembled in an institution of its kind.

## SCHOOL OF MUSIC

ACTING, MODERN LANGUAGES.

ELOCUTION, OPERA,

BOARD OF MUSICAL DIRECTORS.

Dr. F. ZIEGFELD,  
HANS VON SCHILLER,  
BERNHARD LISTEMANN,  
HERMAN DEVRIES,

Dr. LOUIS FALK,  
WILLIAM CASTLE,  
RUDOLF GANZ,  
FELIX BOROWSKI,

THEODORE SPIERING.

HART CONWAY, Director School of Acting.

# BUREAU OF FINE ARTS

CHAS. BEACH, President

806 Fine Arts Building, CHICAGO

LOUIS EVANS, Sec'y & Treas.

SOPRANOS

MISS HELEN BUCKLEY

MME. RAGNA LINNÉ

MISS ELIZABETH BLAMERE

CONTRALTOS

MRS. SUE HARRINGTON FURDECK

MRS. ELEANOR KIRKHAM

TENORS

GEORGE HAMLIN

HOLMES COWPER

EDWARD C. TOWNE

BARITONES

ARTHUR VAN EWEYK

WILLIAM BEARD

BASSOS

GUSTAV HOLMQUIST

ALBERT BORROFF

MRS. THEO. WORCESTER, PIANIST

MRS. CLARA MURRAY, HARPISIT

JAN VAN OORDT, VIOLINIST

LOYAL BIGELOW, BOY SOPRANO

ARTHUR DUNHAM, ORGANIST

W. C. E. SEEDOECK, PIANIST

CHICAGO SYMPHONY ORCHESTRA  
ADOLPH NOSENBECKER CONDUCTOR

THE NESS-BURR CLUB

## CHICAGO ADVERTISEMENTS.

### AMERICAN CONSERVATORY,

KIMBALL HALL BUILDING, Wabash Avenue and Jackson Boulevard, . . . CHICAGO.

THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.

Among the fifty eminent instructors the following might be mentioned:

PIANO—JOHN J. HATTSTAEDT, VICTOR GARWOOD,  
ALLEN SPENCER, GERTRUDE MURDOUGH, HOW-  
ARD WELLS.

SINGING—KARLETON HACKETT, EDWARD C. TOWNE,  
RAGNA LINNÉ, MABEL GOODWIN, LOUISE  
BLISE. Catalogue mailed free.

ORGAN—WILHELM MIDDLESCHULTE.

VIOLIN—JAN VAN OORDT, HERBERT BUTLER.

COMPO. VIOLIN—ADOLPH WEIDIG.

VIOLONCELLO—JAN KALAS and many others of equal  
prominence.

JOHN J. HATTSTAEDT, Director.

### MRS. MARY HEALY MULLETTE,

DRAMATIC MEZZO-SOPRANO.

ORATORIO, CONCERT, RECITAL.

Address 836 Fine Arts Building,

CHICAGO.

MRS. THEODORE

## WORCESTER,

PIANIST.

Management Bureau of Fine Arts,

806 Fine Arts Building, Chicago.

## SHERWOOD MUSIC SCHOOL,

FINE ARTS BUILDING, CHICAGO.

PIANO—WILLIAM H. SHERWOOD (Director),  
Miss ELEANOR P. SHERWOOD, Miss GEORGIA  
KOBER, Miss EDITH BARE. VOCAL—Mrs.  
STACEY WILLIAMS, RHIRLEY GANDELL. VIOLIN  
—JOSEPH CHAFFET, LEON MARX. ELEMENTARY  
ADVANCED HARMONY, MUSICAL ANALYSIS  
AND THEORY AS APPLIED TO EXPRESSION  
IN PIANO PLAYING—Miss ELEANOR SHER-  
WOOD, Miss EDITH BARE. HARP—CLARA MUR-  
RAY. PIPE ORGAN—E. RUSSELL SANBORN. ELO-  
CUTION AND DRAMATIC ART—MARY  
MANNING. CHARLES R. BAKER, Mgr.



Mr. Cowper's rendition of the beautiful solo was artistic in every respect, the phrasing and interpretation showing an artist who is master of his art.—Madison Democrat.

There was a rumor rife here that Mascagni is to give a concert at which he will lead the Thomas Orchestra. Diligent inquiry among persons supposed to be interested in the venture failed to elicit any substantial confirmation. Mr. Thomas seemed annoyed when asked about the rumor. Persons in a position to know say that if the concert is given Mascagni will simply hire the orchestra, as anyone else might hire it. Neither the trustees of the orchestra nor Mr. Thomas will be officially connected with any Chicago concerts of Mascagni. The maestro may have "acute tonsillitis," as wired to New York, but he is swallowing bountiful meals very easily at his hotel and when last heard from was calling for "more."

Miss Carrie Bridewell, of the Grau forces, will visit the Pacific Coast for a series of concerts in the spring. Miss Bridewell is under Charles R. Baker's management.

HARMONICA.

#### Winifred Titus' Song Recital.

MISS WINIFRED TITUS announces her first song recital in New York at Mendelssohn Hall, Wednesday afternoon, January 14, at 3 o'clock, when she will be assisted by Mlle. Flavie van den Hende, the Belgian 'celliste. Victor Harris will be at the piano.

Miss Titus is a young American coloratura soprano, who returns to her native country after five years of conscientious study abroad, with flattering reports of many brilliant appearances in the musical centres of Europe.

After winning medals and honor in the Conservatory of Chicago, where her musical education was begun, Miss Titus went to Paris and later to Milan. In both cities she continued her studies under the best masters.

Her debut as a singer was made in Milan, where her rare vocal attainments, the quality and compass of voice, were the subjects of enthusiastic comment by the critics of that city. She speaks four languages and sings in all with clear and correct pronunciation.

During her sojourn abroad, appreciative Italian critics wrote in high praise of this distinguished young American soprano, and she returns equipped to take and maintain a place in the front rank of concert singers in this country.

#### W. L. Blumenschein Visits.

MR. W. L. BLUMENSCHN, of Dayton, Ohio, one of the leading musicians of the West, who has been on a visit to his son, returns home tomorrow. Mr. Ernest L. Blumenschein, the son, is an artist who is identified with the art department of the Century Magazine. He studied in Paris at the Julien Art School.

## THE GRAU OPERA.

Nothing of importance last week. Here are the casts:  
WEDNESDAY, "CARMEN," BY BIZET.

Carmen.....	Madame Seygard
Frasquita.....	Mlle. Bauermeister
Mercedes.....	Mme. van Cauteren
Micaela.....	Mlle. Marylli
Don José.....	M. Salignac
Zuniga.....	M. Declery
Morales.....	M. Bégue
Dancario.....	M. Gilbert
Remendado.....	M. Vanni
Escamillo.....	M. Journet

Conductor—Mancinelli.

FRIDAY, "LOHENGGRIN," BY WAGNER.

Elsa von Brabant.....	Frau Galski
Ortrud.....	Mme. Kirkby Lunn
Lohengrin.....	Herr Anthes
Friedrich von Telramund.....	Mr. Bispham
Heinrich der Vogler.....	M. Edouard De Reszké
Der Heerrufer des Königs.....	Herr Muhlmann

Conductor—Herz.

SATURDAY AFTERNOON, "AIDA," BY VERDI.

Aida.....	Mme. Emma Eames
Amneris.....	Mme. Louise Homer
Una Sacerdotessa.....	Miss Marylli
Radames.....	Mr. de Marchi
Amonasro.....	Mr. Campanari
Ramsis.....	Edouard de Reszké
Il Re.....	Mr. Muhlmann
Un Messaggiere.....	Mr. Vanni

Conductor—Mancinelli.

SATURDAY EVENING, "OTELLO," BY VERDI.

Desdemona.....	Madame Seygard
Emilia.....	Miss Marylli
Otello.....	Mr. Alvarez
Iago.....	Mr. Scotti
Cassio.....	Mr. Bars
Lodovico.....	Mr. Journet
Montano.....	Mr. Dufriche
Roderigo.....	Mr. Vanni
Araldo.....	Mr. Bégue

Conductor—Flou.

#### Mrs. Harvey Sings.

MRS. DOROTHY HARVEY was last week the soloist at the Montclair Apollo Club's concert, under the direction of C. B. Hawley. Said the Newark Evening News:

Mrs. Harvey delighted the audience by her rendition of De Fontenailles' "Obstination" and "The Danza" (Chadwick). She also gave "Madrigal (Chaminade)," "Ni Jamais Ni Toujours (old French)" and "You and I" (Lisa Lehmann).

Mrs. Harvey is to be the soprano soloist at the Rose-

ville Presbyterian Church next Sunday evening. She is a favorite with this congregation, and the announcement of her coming invariably fills the church. Paul Dufault will also sing.

#### DAVID BAXTER'S TOUR.

DAVID BAXTER, the Scotch basso, who is making his first American tour, under the direction of Loudon G. Charlton, is establishing himself everywhere he sings as an artist of the highest order, and his voice wins praise for its beautiful quality and wide range from all the critics. Immediately after his very successful appearance in St. Louis, December 9, he went to Chicago, where he filled a date on the 11th. Then he returned to New York to sing at Morris Bagby's Monday Musicales, on December 15, and took the train the same afternoon for an engagement on the 16th at Charleston, S. C. Owing to delays on the road Mr. Baxter nearly missed reaching Charleston. As it was he had to dress on the train and take a cab to the hall where the concert was given. Without any rehearsal, with a totally strange accompanist, the plucky Scotch singer filled his part of the program, and his success may be seen from the following notices:

Mr. Baxter was a stranger in the city, but his superb bass voice quickly established a good fellowship between himself and his audience which amounted to friendship. He was heard in many and varied numbers, all of which he rendered with admirable skill and charming effect. The audience was delighted. The applause accorded was spontaneous, and at times almost uproarious. The encores were numerous and well deserved. Everybody felt that the Charleston Musical Club had inaugurated its series of recitals for this season in the most successful and happy manner.—News and Courier, Charleston, December 17, 1902.

Mr. Baxter, the noted Scotch basso, scored a distinct triumph last evening. He was delayed in arriving by unavoidable circumstances. He sang with great expression and life and caught the attention of the audience, holding it until the end of the numbers. He received numerous encores. His rendition of the airs proved him to be an artist of the highest order.—Evening Post, Charleston, December 17, 1902.

A MATEUR orchestra forming; three divisions: for beginners, experienced players and ladies; thoroughly competent director secured. Address SECRETARY "ORCHESTRA," Room 1110, Carnegie Hall.

WANTED—An agent to work on the commission plan in America in the interests of a prosperous and long established school of music in Europe. Address M. N., care Dresdner Bank, 39 Pragerstr., Dresden, Germany.

#### ST. LOUIS.

**HOMER MOORE, BARTONE.**  
3836 Delmar Boulevard, St. Louis, Mo.

## CHICAGO ADVERTISEMENTS.

**KIRK TOWNS**  
BARTONE.  
Address: Chicago Musical College.

**MABELLE CRAWFORD,**  
Contralto.  
Mrs. L. E. GRIPPIN, Mgr.,  
8246 Prairie Ave.  
Telephone: Dresden 6843.

**GRACE VAN VALKENBURGH,**  
CONTRALTO.  
Management DUNSTAN COLLINS, 55 Auditorium Building, CHICAGO.

**ELLA**  
**DAHL RICH,** Concert Pianist.  
1440 Edgecomb Place,  
CHICAGO.

**MARY WOOD CHASE,** PIANO VIRTUOSA  
Address all communications to  
613 FINE ARTS BUILDING, CHICAGO.

**HOWARD WELLS,** Pianist,  
KIMBALL HALL, CHICAGO.

# DUNSTAN COLLINS,

AGENCY FOR High Class Artists and Concert Tours,

THOMAS ORCHESTRA OFFICES  
(Room 55, Auditorium Building), CHICAGO.  
Phone: 383 Harrison.

**FANNIE BLOOMFIELD ZEISLER**  
Pianist.  
**JENNY OSBORN,**  
Soprano.  
**GRACE VAN VALKENBURG,**  
Contralto.  
**GLENN HALL, Tenor.**  
**SYDNEY BIDEN, Baritone.**  
**FRANK CROXTON,**  
Basso.  
**CHAS. C. WASHBURN,**  
Baritone.  
**ROLAND PAUL,**  
Tenor.

**BRUNO STEINDEL,**  
Cellist.  
**JEANNETTE DURN,**  
Pianist.  
**MR. and MRS. HOWARD WELLS,**  
Lecture Recitals.  
**Mrs. MARGARETHA WUNDERLE,**  
Harpiet.  
**CLARENCE DICKINSON,**  
Organist.  
**HERBERT BUTLER,**  
Violinist.  
**MARIE JOSEFA,**  
Violinist.  
**KATHERINE HOFMANN,**  
Regular Accompanist.

**THE BRUNO STEINDEL COMPANY.**  
**BRUNO STEINDEL,** Cellist.  
**CLARA G. TRIMBLE,** Soprano.  
**MARGARETHA WUNDERLE,** Harpiet.  
**Mrs. STEINDEL,** Pianist.

**THE SPIERING QUARTET.**  
**THEODORE SPIERING,** First Violin.  
**OTTO ROEHRBORN,** Second Violin.  
**WILLIAM DIESTEL,** Viola.  
**HERMAN DIESTEL,** Violoncello.

By special arrangement with the management of  
the THOMAS ORCHESTRA.  
Now booking for Tours and May Festivals.

**GLENN HALL—HERBERT BUTLER RECITALS.**  
**KATHERINE HOFMANN,** Accompanist.  
**MABELLE CRAWFORD COMPANY.**  
**MABELLE CRAWFORD,** Contralto.  
**ADA MARELAND SHEFFIELD,** Soprano.  
**FLORENCE CHAMBERLIN,** Violinist.  
**EARL BLAIR,** Pianist.

**THEODORE THOMAS CHICAGO ORCHESTRA. FREDERICK A. STOCK, Assistant Conductor.**



## NEW ORLEANS.

HOTEL GRUNSWALD, NEW ORLEANS, December 23, 1902.

**N**EW ORLEANS is strictly a musical city, but strange as it may seem there is very little organized or concentrated effort here outside the French Opera Company.

This company has in the past monopolized the musical field, but the weather vane is turning and now comes the news that the New Orleans String Quartet is formed, composed of the following well known musicians: Mark Kaiser, Rene Saloman, Henry Wehrmann and Caesar Grisai. W. J. Voges is the manager, and after two entertainments at the home of Mrs. Harry Howard they expect to tour the South.

A more pretentious organization is the New Orleans Symphony Society, which is being organized by Ferdinand Dunkley, a comparatively recent addition to the musical element here. No doubt these efforts will stimulate action in other directions.

Today the walls of the churches have rung with melody, and some beautiful works have been given, the various Catholic churches probably presenting the most elaborate program. At the Jesuit Church tonight after the holy hour Lambillot's "Christmas Oratorio" will be sung by fifty children. Beethoven's Mass in C and Rossini's "Grand Tantum Ergo" will also be given. The soloists are Miss Corinne Bailey, soprano; Mrs. F. C. Font, contralto; Mr. Sully, tenor, and John Quintan, basso. Mr. Sully will close the service by singing "Cantique de Noel," by Adams.

At St. Ann's Church the following soloists were heard: Misses Greff and Rengstorff, Mrs. W. H. Aymar, Mrs. Lizette Wehrmann-Moore, Alf Dufilho, Jos. Bolian and Professor Wehrmann. Mrs. Nymar played the harp and Miss Helen Pitkin presided at the organ. A full chorus added much to the occasion.

The choir of St. Mary's Church gave an attractive service composed of the following: Mrs. A. J. Flotte, Mrs. L. J. Jourdan, Misses A. Gonzales, M. Rivas, H. Duconge, G. Trepagnier, A. and M. Jourdan, sopranos; Misses Amanda Jourdan and I. Grass and Mrs. D. Fatjo, altos. A solo was sung by Mortimer Robelet, and a violin and organ selection by E. Jastrum, with Miss Alice Auzout at the organ.

Zingarelli's Mass, under the direction of J. A. Gernhauser was given at St. Stephen's Church. The soloists were Mrs. A. C. Enxicios, Mrs. J. C. Smith, Misses C. Mitchel, L. Melancon, A. Cooper, A. Ruilman, M. Becker and M. Donellan. The bow zither and zither harp was played by Misses Carrier and Louise Buchler.

High mass at 4 a. m. was observed at St. Michael's Church, the choir being assisted by Mme. Rosa Kauff-

man, vocalist; Mme. Iaa Latische, harpist; Prof. Emile Latische, violoncellist, lately of the French Opera House, and Dr. Eisemann, violin. The choir: Mme. Rosa Kaufmann, Jos. Green and Eug. Lyons; Misses Janie Coughlan, Daisy Dickson, Lizzie Keegan, Gracie Butler, May Bishop and Regina Glenn, sopranos; Misses F. Freis and Beatrice Lagdens, altos; Jos. A. Carley and John C. Breslin, tenors, and L. P. Bryant, basso, under the direction of Prof. Homer Dupuy.

St. John the Baptist Church also celebrated high mass at 4 a. m. with the following soloists: Miss R. Fremaux, Miss Inez Martinez, Miss E. Doussan, H. Barbler, H. Mico, violinist, and Mrs. Theresa Canno-Buckley, organist and choir leader.

A fine service was given at St. Augustin's Church under the direction of Mr. Bodemuller, organist.

At St. Paul's Church the following choir gave a delightful program: Sopranos, Masters Pier, Morrow, Smith, Harris, Brown, Mielly, Doswell, Hite, Wiederecht, Dupre, Brownless, Bradford, Grimshaw, J. Covington, Huck, Littlejohn, Ponder, Shields, Roberts, Hoskins, Elliott, Dautbert, Holland, Heideman, Henry; altos, Masters R. and C. McElroy, Williamson and J. Covington; tenors, Messrs. C. McDowell, Donlan, Morgan, Whitney, W. C. Black, M. W. Salomon and D. W. Bond; basses, J. L. Patin, E. J. Ficken, K. Weick, N. C. Barnett, J. K. Segrave, H. W. Buckner, M. Williamson, T. Doswell and F. H. G. Fey; Ferdinand Dunkley, organist and choirmaster.

Probably the most elaborate program for Christmas service was at the St. Louis Cathedral, that old and famous church on Jackson square, on which site in 1717 the Capuchins of the province of Champagne in France secured exclusive ecclesiastical jurisdiction over New Orleans and a large portion of the territory of Louisiana, and which church was named St. Louis after the King of France. Here three members of the French Opera offered their services—Miss Guinchon, Mr. Bouxmann and Mr. Mexy. These superb voices were heard to good advantage. Miss Martinez was the contralto of the occasion and Mrs. T. C. Buckley, the organist, was equal to the surroundings. The ensemble work of the chorus was well done, and the service a success. Mr. Combel, first violinist of the French Opera, and Mr. Tanguay, cornetist, gave an impressive interpretation of the "Ave Maria."

Miss Alice Loeb has gone to New York to complete her musical education.

At the Jewish Temple tomorrow the services are most interesting. The Feast of the Chanukah will be given with the following soloists: Mrs. Roche, Mrs. Lebourgeois, Miss Kaiser, sopranos; Mrs. Charbonet, Mrs. Lehman,

contraltos; L. Sully, tenor; J. Billau, J. Mischler, basses, with Ferdinand Dunkley at the organ.

Miss Stella Whitehurst has just returned from Boston, where she went to take a course in the Fletcher Method.

Ferdinand Dunkley gave his fourth organ recital in the second series at St. Paul's Church on the 22d. They are given monthly, at which varied and attractive programs are heard.

BERTHA HARWOOD.

## Obituary.

W. K. Bassford.

**W.** K. BASSFORD, who died at Belleville, N. J., December 22, aged sixty-three years, was for years a well known organist in New York, having served as organist and choirmaster in Dr. Adams' church. He composed considerable organ music.

T. M. Barrows.

**T. M.** Barrows died at Boston, December 23, aged sixty years. He was a well known printer and musician. He was connected with Hall's band, of Boston, and subsequently with T. J. Baldwin's band for several years. He was organist at Park Street Church and Tremont Temple and other churches in and around Boston at different periods.

Don Avery Winslow.

**Don** Avery Winslow, who died at the residence of his daughter, Miss Helen M. Winslow, in Shirley, Mass., December 28, was born in Westfield, Vt., October 23, 1824, and was educated in the schools of his native State. He came to Boston when a young man, and studied music under Dr. Lowell Mason in the same class with Prof. L. O. Emerson, W. O. Perkins and Wulf Fries. His tenor voice early attracted attention, and for a time he sang in the old Bulfinch Street Church, and was a member of Selwyn's first English Opera Company for two years. Later he removed to Greenfield, Mass., and then to Northern Vermont, where he was prominent in a musical way for many years. He was organist and choir leader most of the time for fifty years.

Recital by Susan Metcalfe.

**SUSAN** METCALFE, the young soprano, will give a concert in Mendelssohn Hall Tuesday afternoon, January 20.

WILLIAM HARPER,

BASSO.

For terms and dates address  
J. D. TATE, Pianist,  
West 140th St., New York City.  
Telephone: 1127 Harlem.

GLARA POOLE-KING,

Prima Donna Contralto.

Scientific Voice Instruction.

The rebuilding of worn and imperfect voices a special feature.

STUDIO: 1 WEST 68th ST., NEW YORK.

VAN YORX

Tenor.

Under  
Management of  
ARTHUR F. GOODRICH,  
6 East 17th St.,  
NEW YORK.

Philip Hale, in Boston "Journal":

"Mr. Hamlin sang superbly and easily bore away the honors. \* \* \* Mr. Hamlin is one of the most brilliant singers now before the public."

H. E. Krahbiel, in New York "Tribune":

"Mr. Hamlin has been so eloquent a champion of artistic dignity, nobility and sincerity that he deserves to be singled out for a special word of praise. \* \* \* He was, as always, an artist in all he did."

SOLOIST WORCESTER FESTIVAL, Etc.

HAMLIN

TENOR.

Address

KIMBALL HALL OR  
BUREAU of FINE ARTS,  
CHICAGO, OR  
N. VERT,  
9 E. 17th St., NEW YORK.

MARY

MÜNCHHOFF

SOPRANO.

In America until

February 1, 1903.

First American Tour.

MANAGEMENT

HENRY WOLFSOHN,

181 East 17th Street, New York.



## LATER BERLIN NEWS.

DECEMBER 13, 1902.

**A**MONG the orchestral concerts of the past week the second subscription soirée of the Meiningen Court Orchestra, under Generalmusik-director Fritz Steinbach's direction, was the most important as well as interesting. The program brought a mixture of old works and new in well assorted fashion and the performance was in every respect beyond cavil.

Of the two novelties presented on that occasion the Concertstück for violin with orchestra by Robert Kahn was the less valuable. It consists in the main of variations upon a trite and hackneyed theme in D minor, built principally on the well worn descending seventh. The variations themselves are of the conventional type, which soon become more or less wearisome, as no climaxes are attained and no particularly ingenious or powerful development is offered. Concertmaster Wendling did his best to make the novelty a success, but earned only scanty applause, because he fought for a lost cause. The other novelty, Walther Lampe's "Tragical Tone Poem"—no further title or program indicated—is not lacking in outer effectiveness and is logically built up as far as form is concerned. In point of invention, however, it too is less original than pregnant, the latter adjective applying more especially to the first C minor theme, while the corresponding A flat major side theme is weak.

The gem of the evening was Mozart's delightful concertante quartet for oboe, clarinet, horn, bassoon, with orchestra in E flat, a work which I had never heard before. It is a shame that these treasures of a literature as rich as it is beautiful are constantly being withheld from the public, which would surely enjoy them to the utmost. The reason for the suppression can only be thought with the conductors, who nowadays gradually assume the position and poses of soloists, prime donne and chief as well as sole attraction of their respective concerts. Yet it would not harm them, but bring applause for them too, as well as for the orchestral musicians, just as was demonstrated at this concert, where Steinbach was applauded as heartily as those master musicians from the orchestra, Messrs. Gland, Muehlfeld, Gumpert and Albert, who were the performers of the four concertante solo parts. How it does gladden the hearts of the orchestra members when they can thus come to the front! And they played in a manner that was deserving of the applause so liberally bestowed.

The orchestra did justice to its great reputation as one of the best bands in all Germany. Besides the above named works they played Schumann's "Manfred" Overture and the second Brahms symphony, both conducted from memory by Steinbach in a remarkable manner, the reading being one replete with verve and musical enthusiasm.

On the next, the Lord's day, the Meiningen Court Orchestra gave a matinee at Kroll's, the program of which was made up exclusively of works by Beethoven. These were the weak "King Stephan" overture and the "Eroica" symphony, between which was sandwiched in the violin concerto, which Mrs. Marie Roeger-Soldat performed in most acceptable, but by no means very extraordinary, manner, with solid technic, strong bowing and a fairly immaculate intonation.

The most important choral concert of the week was a reproduction of Haydn's oratorio "Creation," which the Philharmonic Chorus offered in commemoration of the twentieth anniversary of its existence. The second concert, which brought a repetition of the work with which Professor Ochs' chorus had won its first triumphs just twenty years ago, was equally worthy of the occasion. The work of the chorus was of course as brilliant as ever, such music as Haydn's being child's play for the members of the world's best amateur vocal organization. The soloists were among the best Germany can muster up for oratorio singing. Erika Wedekind had originally been announced for the soprano part, but for some reason unknown Mrs. Emily Herzog, from the Royal Opera House, was substituted in place of the Dresden prima donna. Although Madame Herzog seems to be preparing for the later on inevitable step from the coloratura to the dramatic soprano, she being billed to sing Donna Anna in next Sunday night's "Don Juan" performance at the Royal Opera House instead of her former part of Zerlina, the excellent artist gave in her "With verdure clad" aria a model musical and vocal performance. Raimund von zur Muehlen was eminently satisfactory in the declamatory clearness of his delivery of the recitative portions of the tenor part, while otherwise he had some difficulties with making his voice obey him in the conquering of the style of Haydn's music. For Rudolf von Milde, the excellent baritone, whom you may remember from his former appearances at the Metropolitan Opera House, the bass part as a whole in the "Creation" lies too low for the best

display of his well trained and sonorous voice. In those episodes, however, where he could use his chest register he gave pleasure to the large audience present at the Philharmonic.

After the concert a commemoration supper was served at the Oberlichtsaal in honor of Prof. Siegfried Ochs, the organizer of the Philharmonic Chorus, and among other pleasant surprises the very substantial one of the sum of 12,000 marks was handed him, which had been collected in voluntary contributions from members of the chorus and is the nucleus of a future Siegfried Ochs fund for the benefit of poor musicians.

Day before yesterday E. Jaques-Dalcroze, the foremost among the Geneva school of young Swiss composers, gave at the Architects' Hall an interesting and amusing concert for the purpose of bringing to Berlin's cognizance his children's and folks songs, so well known and frequently sung all over Switzerland, and with which he laid the cornerstone of his great popularity as a composer in his native land. He was assisted by a large choir of children, pupils of the Eichelberg Conservatory, who acted and sang very well. E. Jaques-Dalcroze's Kinderlieder are nursery rhymes of his own, set to music, easily understood and sung, to which the children act or dance or play while singing. "Mr. Cookoo's Marriage," "The Little Soup-hater" and "The Pretty Baby" were among the best children's songs, "The Reigen" and "The Young Fisherman" among the best folks tunes. Mme. Nina Faliéro-Dalcroze, the composer's wife, sang with much feeling and charm several of her husband's songs, and was at her best in "Bébé Est Mort" and "Avril." There was a crowded house, much enjoyment and merriment, as well as great success for all concerned in the concert, which is to be repeated for a charitable object tomorrow noon at the Singakademie.

Miss Annie de Jong, the daughter of the excellent Hollandish music critic and correspondent at The Hague for THE MUSICAL COURIER, made her artistic début with considerable success at Bechstein Hall. She has been for four years a pupil of concertmaster Witek, of the Berlin Philharmonic Orchestra, and to judge by her performances the result of her studies is a more than satisfactory one. The young lady, who is as yet not out of her teens, is gifted with considerable natural musical feeling and a good ear. The training of her left hand, as well as of her bow arm, has been a most careful one, and hence her performances, in which was also apparent a natural and healthy talent in the way of musical conception, would have been well nigh perfect, if it had not been for a little stage fright, which the unexperienced girl, of course, could not so easily overcome at her very first appearance in public, as she will be able to do later on in her career, for which I foretell a good deal of deserved success.

Miss de Jong had a worthy partner in the Brahms A major Sonata in her countryman, Coenraad V. Bos, who also acted as a most sympathetic accompanist in the remainder of the program, which consisted of the Paganini D major Concerto, the Andante from Spohr's Sixth Concerto, two pretty pieces, "Aus der Heimath," by Smetana, which were unknown to me before, and a group of smaller soli: Floersheim's Gesang for the G string, Halvorsen's Melody in B minor, Tenaglia's Aria in F minor and Ries' "Perpetuum Mobile," after which Miss de Jong, who had all along been very successful with her audience, was recalled so often that at last she had to grant an encore.

Jaques Gaillard is the 'cellist of the Brussels String Quartet, which excellent Belgian chamber music organization was heard here at Bechstein Hall last night. The 'cellist himself gave a concert with the Philharmonic Orchestra, in which he offered a rather light program, the Lalo and the Saint-Saëns concertos and as entremet a lied for 'cello and orchestra, by Vincent d'Indy, not very deep music, but music with a style of its own, the French style which seems to go well with Gaillard. He has a beautiful, round and sympathetic tone, and plays with lots of taste. In the concerto of Lalo, which was the

first number of the program, he was not at his ease, and despite a very fluent and certain technic he seemed to be laboring under difficulties. In the Saint-Saëns concerto, however, Monsieur Gaillard redeemed himself, for he performed it with more than usual technical finish and great verve, as well as sensuous charm of tone and polish of style.

These are also the qualities which distinguish the quartet playing of the Brussels artists, whose tone is noble and never scratchy, even in the greatest dynamic climaxes or fast work. Messrs. Schoerg, Daucher, Miry and Gaillard gave, besides the second of Beethoven's Rassoumowsky quartets, a string quartet by Vincent d'Indy, which, fifty minutes in length, is built in all of its four movements upon the same peculiar theme, not one of the greatest melodic charm nor the irresistible offspring of the mind of a musical genius, but what d'Indy does during all the four long movements of this wonderfully contrived quartet is ingenious in the extreme, and for that reason, if for no other, is decidedly interesting to a musician. In the slow movement in B flat the composer even attains by means of his extraordinary technical skill in the treatment of his theme moments of a rare and peculiar beauty, and in the final movement after a very effective recitative he works his theme into a folks tune, which gradually assumes a rollicking and almost hilarious musical aspect.

Lilli Lehmann will give a few "guesting" representations of some of her best roles at the Vienna Court Opera during the last weeks of this month. Just as "there is no rest for the wicked," there is also none for the money grabber.

The first Berlin performance of Charpentier's opera "Louise" is promised to take place at the Royal Opera House by the end of next February under the direction of Dr. Muck.

The successes Moriz Rosenthal achieved lately in Russia are described as something unparalleled by a foreign artist. On his way back to Vienna the celebrated piano virtuoso concertized at Bukarest with equally felicitous results, honors of every kind and shekels being showered upon him. The King of Roumania bestowed upon Moriz Rosenthal the officers' cross of the Roumanian Order of the Crown, which high decoration the art loving Queen of Roumania, whose pseudonym as poetess is Carmen Sylva, personally handed over to the artist. Besides this Her Majesty presented Rosenthal a magnificent scarfpin and a number of books and pictures, bearing a dedication in her own writing.

Among the criticisms of the concert at the Palace of the Athenæum at Bukarest given by Rosenthal on the 27th ult. a mutual friend of ours at the Roumanian capital made a selection and also a translation of some of them, which he sent me. What could these music critics write that has not already been said about Rosenthal? There must be some "hero worshippers" in Bukarest as well as in New York, for I read that a "phenomenal man," a "magician of the piano keys," transported the exceedingly numerous audience into a state of hyper-enthusiasm never before seen in the large hall. Under his hands the instrument is changed into a "gigantic orchestra," which performs its functions with a precision beyond comparison and of an elementary power.

A critic in the Independence-Roumaine, who signs his article with the sponsorial name of Spontini, goes into ecstasies over Rosenthal in French. He says that he "never saw a more enthusiastic audience hail a more powerful pianist."

Another writer in the same journal, who signs his article with "Claymoor," devotes a whole column to the description of the personality of Rosenthal and then gives a list of the society people of Bukarest who attended the concert.

So great was the success of the first concert and so large the number of people who could not be accommodated with seats despite the spaciousness of the hall, that Rosenthal was prevailed upon to give a second recital at the same place on December 1. About this event the Bukarester Tageblatt, the greatest German paper of the Roumanian

PORTRAITS OF

SUCCESSFUL

BOWMAN



PUPILS

EDWIN VAILE MCINTYRE,

Associate of American College of Musicians, Organist of the Second Baptist Church, the leading church position in St. Louis.



Kingdom, remarked: "Yesterday Moriz Rosenthal gave his second concert at the Athenæum, and caused through the perfection of his art an even more stormy enthusiasm than he had done at his first concert."

Miccio Horszowski, a boy only eight years of age, was heard here at Bechstein Hall in a piano recital of his own, and caused quite a flutter of sympathetic admiration through his precociousness. He is a pupil of the Leschetizky master school at Vienna, to which he should retire for some time yet. The days of the wonder children are on the wane.

On the 8th inst. it was just 160 years that the Berlin Royal Opera House, which was the first theatre the Prussian capital owned, was solemnly inaugurated. This was in the year 1742. The order for building the opera house was given by Frederick the Great immediately upon his accession to the throne. The plans for the building he had sketched personally when he was still crown prince. Although the fundamental stone was laid amid some ceremony only on September 5, 1741, the house, a very extensive one for those days, was ready for the first performance little more than one year later, which was remarkably quick work if the circumstances prevailing more than a century and a half are considered. The celerity was due first to the eagerness of the King and also to the zeal displayed by the main architect, General Band Director Baron von Knobelsdorf. The Royal Opera House may still be considered a fine building, and its interior has about it a noble repose and an aspect of comfort, as well as quiet beauty. At that time, however, it was considered a superb building and a magnificent auditorium. The lighting of the house was certainly more expensive then than it is nowadays, for 3,000 pounds of wax candles at one thaler (about 72 cents of American money) were consumed for the purpose. On the occasion of the Queen Dowager's birthday, on December 8, at 6 p. m., the opera house was opened with a performance of Graun's opera, "Cæsar and Cleopatra," the text of which was written by Johannes Gualbert Botarelli, from Siena, whom Frederick the Great had engaged especially as libretto compiler for his new opera house. The King listened to the performance not from the royal box, but seated in the midst of the parquet, where he had once for all times his reserved seat. According to the habit de rigueur at the Paris Opera, the conductor Graun, who led his own opera, and the concertmaster, Benda, wore red cloaks and powdered long wigs. The opera chorus consisted of pupils from the Berlin higher male schools, half of the young fellows and younger boys wearing female dress. Frederick the Great's plan of making young and pretty girls and youths from among the citizens' children do service for the corps de ballet, also was strenuously opposed by the ballet master Poitier, who declined to thus "profane his art." His resistance to the King's ideas later on cost him his position. As the mis-en-scène of an opera was comparatively much more expensive at that time than it is today "Cæsar and Cleopatra" was for a good long while the only repertory opera at the Berlin Royal Opera House, two performances of it being given weekly on Mondays and Fridays.

It was with pleasure that I read of the engagement of Mme. Roger-Miclos, the distinguished French pianist, for

a tournée in the United States. I remember, when she came to Berlin a few years ago, that it was not without some mental misgivings that I went to the concert the lady gave at Bechstein Hall. Whoever had heard anything of the French accomplishing great things in piano playing? If she were a fiddler, the case were different, for the French school of violin playing is now and has long ago been distinguished for a certain elegance, finish, élan and virtuosship not equaled, let alone surpassed by any other nation. But piano playing? I had heard Mlle. Chaminade, but she played the piano like a composeress, and as such even she was disappointing. Clothilde Kleeberg, the charming and refined little artist, musical to the finger tips, though she lives in Paris, is not French by birth. Neither is Marie Panthès, who gained quite a success in Berlin. Diemer is no Frenchman, and of Pugno nobody had heard until a couple of seasons ago he scored heavily for French pianism. But then Mme. Roger-Miclos had already paved the way for him, for she was virtually the first one to show Berlin that the French understood more than a little also about piano playing, which they might have learned also many years previously from a genius like Saint-Saëns, had not chauvinism been the cause for blinding their judgment and chasing the refined Frenchman off the Philharmonic platform, which he left tremblingly, while Hans von Bülow, who conducted the concert, was in a overwhelming fit of fury. Mme. Roger-Miclos had no such untoward circumstances to contend with, and the Berlin critics, as well as the audiences, were awayed only by her pianistic powers, which are heightened by a truly feminine grace of style and charm in musical delivery, such as one would hardly expect in one of her Valkyrielike, imposing and impressive podium appearance. Not contradictory to the latter, however, is Mme. Roger-Miclos' almost virile musical conception, her fiery temperament and her wonderful endurance, all of which qualities combined make me confidently look for her success in the United States.

Tschaikowsky's opera, "Pique Dame," which Director Gustav Mahler brought out for the first time at the Vienna Court Opera House last Wednesday night, proved a fiasco. If revenge is sweet, Carl Goldmark, whose "Goetz von Berlichingen" was despised by Mahler, ought to be feeling pretty good over the failure, for it was a matter of prejudice which led Mahler to substitute Tschaikowsky's for Goldmark's opera, which latter is to have its initial performance at Budapest next Monday night.

At the last trio evening of Messrs. Hekking, Schnabel and Wittenberg I had occasion to hear again, for the first time in over twenty-five years, the sonata for 'cello and piano in A major by Frederick Gernsheim. I chanced to be present at its very first performance on the part of the composer and the formerly famous 'cellist, Rendsburg, at Cologne, in the early 70's. The sonata then seemed to me one of the finest works I had ever heard, and I must confess that it wears well. I enjoyed its performance last week thoroughly, and in contents as well as facture the composition did not seem the least bit antiquated. It certainly belongs among the freshest, most original in invention and most perfect in form of many works from Gernsheim's fertile pen. As the composer also performed the piano part with his old time crisp touch and fluent

technic, and as Hekking's fine, round tone and purity of style shone to equal advantage, the reproduction of this op. 15 of Gernsheim's was a thoroughly enjoyable and justly much applauded one.

No less than five pianists of more or less great renown were recitaling in Berlin in the course of the week. Of these Gaston Bernheimer made sport of Chopin in order to show a pianola like, but not as absolutely infallible a technic as this ingenious instrument of Yankee invention possesses. Waldemar Lutschy, a born Russian, interpreted Schumann in a philosophical style like a German. The remaining three you know well, for they were Pachmann, Godowsky and Harold Bauer. These latter two concertized on the same evening, which made me miss Godowsky's reading of Liszt's B minor sonata, which was described to me as "wonderful," and I heard the Liszt transcription of the "Tannhäuser" overture, which was simply stunning. Then came the encores, and there was no end of them and of the applause of the public. Bauer had less of an audience, as Harold came unheralded, but he aroused the admiration of his audience with a poetic performance of the Schumann F sharp minor sonata, in which, however, the divine aria was taken at so slow a tempo that it became "sweetness long drawn out." Of Pachmann the least said the soonest mended. The first movement of the Chopin B flat minor sonata was ridiculous reading, while the last one was simply marvelous.

Among the musical callers at the Berlin office of THE MUSICAL COURIER during the present week was Mrs. Samuels, from Jamestown, N. Y., with her two daughters, the older one of whom is a piano pupil of Leschetizky, while the younger one, Miss Rose Louise Samuels, a pupil of Yeaye, will give a concert with the Philharmonic Orchestra at the Beethoven Hall on next Thursday night. A further caller was Count von Koenigsmark, who counts upon making much of a success with a fortnightly paper he wants to establish in Berlin from next January on. It is to be devoted to the interests of the Americans in Germany and will appear in the English language. Harold Bauer, the eminent pianist, who gave the first of two proposed recitals here last Monday night—see above report—likewise was a caller at this office. Also Waldemar van Dahlen, assistant vocal teacher of Professor Blume, accompanied by his pupil, Wilbur Dunlevy, from Denver, Col. Daniel Visanska, the New York violinist, and Ernest Schelling, the Philadelphia pianist, called. The latter will give a piano recital here on the 30th inst. There was quite a party from Seattle, Wash., in this office, consisting of Mrs. Elizabeth R. Miller, the well known vocal teacher, of that far off city; Mrs. and Miss Deremeaux, Miss Mary Bucklin, who is a piano student here under Godowsky; finally Boyd Wells, who is likewise a Godowsky pupil. Robert Eckhardt, from Columbus, Ohio, also called, and so did Ernesto Consolo, the Italian pianist.

O. F.

#### A Question in Arithmetic.

JEAN DE RESZKE is just now singing at the Paris Opéra for \$500 per night. In New York he received about \$2,500 for each performance. Does de Reszke sing five times as well here as he does in Paris?

**New York "Evening Post."**—Theodor Björkstén, one of our great apostles of Bach, knows how to make an attractive program. \* \* \* Mr. Björkstén has a voice of genuine tenor quality, with not a baritone ingredient. \* \* \* He was at his best in "Ah, fuyes," from Massenet's "Manon," which he sang dramatically, and in Schubert's Serenade ("Leiselechen"), which evoked such a storm of applause that it had to be repeated. Several of the other numbers received applause enough to justify an encore.

CONCERTS,  
ORATORIO,  
SONG RECITALS.

**New York "Tribune."**—In Mendelssohn Hall last night Theodor Björkstén gave a recital, in which he showed that he is splendidly equipped intellectually and emotionally as a singer of songs. \* \* \* The songs in his program which had real heart in them were sung with fine and truthful expression, and one of them, Bürgert's "Sandträger," which marked the climax of the evening, sent a thrill through the audience, so dramatically was it conceived and uttered.

INSTRUCTION IN SINGING.  
2 West 39th Street, New York.  
Management HENRY WOLFFSON.

THEODOR **BJÖRKSTÉN,**

Triumphant Successes Everywhere!

**KOCIAN**

BOHEMIAN VIOLIN VIRTUOSO.

Dates nearly all filled.

DIRECTION **RUDOLPH ARONSON,**  
1128 Broadway, NEW YORK.  
WEBER PIANO USED.



**LILIAN CARLLSMITH,**  
CONTRALTO.

Last Season in Europe.

RESIDENCE STUDIO:  
Hotel Cadillac, 43d Street and Broadway, New York.

**Third European Tour, 1903.**



**SOUSA AND HIS BAND.**

(Organized September, 1899.)

Sailing for Southampton,  
per U. S. M. S. St. Louis,  
Wednesday, Dec. 24.

Opening at  
Queen's Hall, London,  
Friday, Jan. 2, 1903.





No. 50 COLUMBIAN BUILDING,  
SAN FRANCISCO, December 22, 1902.

**T**HIS being Christmas week, the musical portion of our community is more taken up with preparing the programs to be given in all the churches on Christmas Day than in functions of lighter character. One hears, however, of many fine things for the near future, among them MacDowell, whose advent is regarded with keen interest, and Antoinette Trebelli, who is now announced as Madame Dolores, though the old familiar name involuntarily comes first to our lips. She is to come for a number of concerts early in April, and will be under the management of Kenneth L. Bernard. As Madame Dolores is a great favorite with San Francisco audiences her success is assured.

One of the most pleasing affairs it has been my good fortune to attend during the last few weeks was an informal reception and musicale given by Mrs. Louise Mariner-Campbell in honor of Henry Clay Barnabee and wife. Only a favored few were bidden to attend, so everyone was comfortable and able to enjoy to the full the excellent musical program prepared and rendered by Mrs. Campbell's pupils. There are some exceptionally good voices in Mrs. Campbell's class and the numbers were without exception heartily enjoyed. Mrs. Mary Carpaneto Mead has a voice of wonderfully sweet and pleasing quality and a personality that well fits her for a future operatic career to which, it is said, Barnabee will assist her. That Barnabee was more than pleased with the young aspirant was easily understood by the comments he made to those near him during Mrs. Mead's numbers. Her Canadian Love Song given in the patois was a delightful number, as also the "Lady Picking Mulberries," Mrs. Mead giving to each a certain degree of dramatic representation that made it the more enjoyable. At the close of the program Mr. Donald, the musical director of the Bostonians, accompanied on the piano by Mrs. Donald, sang several old familiar Scotch songs. It is needless to say they were "done" in perfect Scotch dialect, as Mr. Donald has a beautiful "burr" all his own. Mr. Barnabee was hoarse from a bad cold, so merely represented three different characters in the reciting of "Now Is the Winter of Our Discontent."

The program was as follows:

Japanese Love Song.....Colonial Quartet.  
Mary Carpaneto Mead, Ruth Estelle Weston, Xena Roberts,  
Elizabeth Fonda.

Madrigal .....Victor Harris  
Grace Marshall.  
Bedouin Love Song.....Coombs  
Elizabeth Fonda.  
If No One Ever Marries Me.....Lisa Lehmann  
Florence Doane-Parrell.  
Love Is a Bubble.....Lehmann  
Clara Heyman Emanuel.  
Liete Signor (Huguenots).....Meyerbeer  
Ruth Estelle Weston.  
Believe Me if All Those Endearing Young Charms.....  
Dinah Doe.....Colonial Quartet.  
Lascia chio pianga.....Handel  
Rebecca Delvalle.  
Canadian Love Song.....  
The Lady Picking Mulberries.....Edgar S. Kelly  
Mary Carpaneto Mead.  
The Spring Has Come.....Maud Valerie White  
Snowflakes.....Louise Wright McClure.  
Recitations in negro dialect.....  
Clara Alexander.

The Loring Club's concert was as always well attended, and the program presented was unusually good. The soloists were Mrs. Lily Roeder-Apple, soprano, who was well received, and H. H. Barnhart, basso cantante, whose Hungarian songs were a feature of the evening. It was universally spoken of as one of the club's best concerts. David Loring directed, and the club was assisted by a full orchestra, with Miss Ruth Loring at the piano.

Mrs. Oscar Mansfeldt is soon to enter upon a concert tour. She will give recitals in Fresno, Hanford, Tulare, Visalia, Eakersfield and Los Angeles.

Two interesting piano recitals were recently given in Tulare by the pupils of Mrs. Ada Kruse, who is a pupil of Hugo Mansfeldt. The programs embraced numbers from Kleinmichel, Willem, Lange, Le Hache, Concone, Mascagni, Hiller, D'Ourville, Schmolli, Scott, Wagner, Gerrit Smith, Nevin, Schumann, Mendelssohn and Harmsen. Two vocal numbers were given by Miss Pearl Rertch and Perry Gorham, and Mrs. Kruse opened the program with an address. The pupils taking part were Louise Nescher, Mabel Green, Nellie Russell, Clara Henrich, Perry Gorham, Emily Russell, Jeanie Higgins, Maude and Delia Wilson, Rex Montgomery, Dorothy Zumwalt, Pearl Rertch, Patti de Witt, Ethel Hitchcock.

There was a special musical service last evening at St. Dominic's Church, with the following program, under the direction of Dr. H. J. Stewart, organist and choir master:

Organ solo, Offertoire sur deux Noëls.....Guilmant  
Solo and chorus, The Night Is Calm.....Sullivan  
Mrs. Lily Roeder-Apple.  
Contralto solo, Like as a Father.....Cowen  
Mrs. Fitzgibbon.  
Violin solo, Reverie.....Vieuxtemps  
Harry Samuels.  
Soprano solo, Be of Good Comfort.....Cowen  
Miss Camille Frank.  
Tenor solo, Credo.....Fauré  
H. M. Fortescue.  
Contralto solo, The Holy Vision.....Gounod  
Miss Ella V. McCloskey.  
Organ soli  
In Paradisum.....Dubois  
Fiat Lux.....Dubois  
Dr. H. J. Stewart.  
Tenor solo and chorus, Noël.....Adam  
T. G. Elliot.  
Soprano solo, Sancta Maria.....Fauré  
Mme. Tellula Evans Burrill.  
Soprano solo and chorus, Jesu Redemptor omnium.....Stewart  
Mrs. Lily Roeder-Apple.  
Dr. H. J. Stewart, organist and director of the choir.

It is with pleasure one learns of the improvement of Miss Frances Stewart, only daughter of Dr. Stewart. The crisis is past and her physicians say she probably will recover.  
Mrs. A. WEDMORE JONES.

#### Mrs. Snelling's Song Recital.

MRS. GRENVILLE SNELLING will give a song recital at Mendelssohn Hall Tuesday afternoon, January 6. Joseph Pizzarello will be at the piano.

The program will be as follows:

Classical air and songs—  
Bist du bei mir.....Bach (1685-1750)  
Charles II Song.....Pelham Humphreys (1647-1674)  
The Lass With the Delicate Air.....Dr. Arne (1701-1776)  
Ariette de la Belle Arsène.....Monsigny (1729-1817)  
German lieder—  
Mädchen mit dem rothen Mündchen.....Franz  
An ein Veilchen.....Brahms  
Die Wandelnde Glocke.....Loewe  
Die Nacht.....Richard Strauss  
Ständchen.....Richard Strauss  
Air, Louise.....Charpentier  
Modern French composers—  
L'Eau qui Court (Chansons de Miarka).....Alexandre Georges  
Nell.....Cl. Ach. Debussy  
Clair de Lune (Menuet).....Gabriel Fauré  
La Procession.....César Franck  
Le Nil (violin obligato).....Xavier Leroux

#### Bigbee Pupil at the Waldorf.

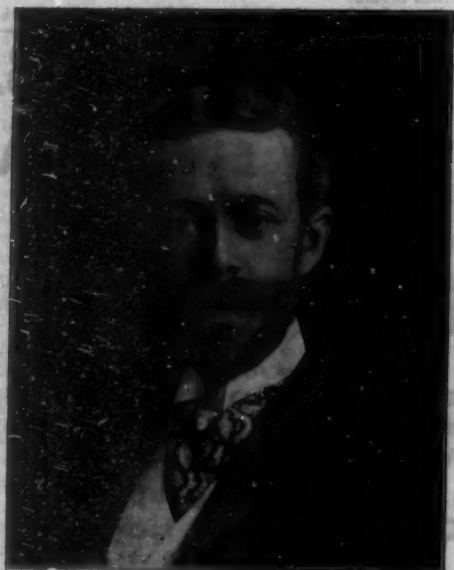
AT the musical and literary entertainment, "The Ideal Twentieth Century Salon," given at the Waldorf-Astoria last week, Miss Letitia Howard, a pupil of Miss Genevieve Bisbee, rendered Rubinstein's Waltz Caprice, the Schubert-Liszt "Hark, Hark, the Lark" and a caprice from "Carneval Mignon," with superior execution and judiciously graded expression.

#### That Awful Public.

THE Sun of Sunday devotes a column to an article headed "Feelings of Singers Hurt." This essay says that there is not the right kind of applause at the Metropolitan Opera House this season. Perhaps there is not the right kind of singing, either.

#### Last Mannes' Concert.

TUESDAY evening, January 20, the Mannes Quartet will give its second and last concert in Mendelssohn Hall. The quartet will have the assistance of Miss Katharine Ruth Heyman, pianist.



## WILLIAM C. CARL

INSTRUCTION IN THE  
ART OF

# Organ Playing.

EXCEPTIONAL ADVANTAGES  
FOR ORGAN PRACTICE.

SEND FOR CATALOGUE.

34 West 12th Street, New York.



## LOUISE B. VOIGT

SOPRANO.

Oratorio, Concert and  
Song Recitals.

Address

RICHARD BYRON,

Manager,

301 West 139th Street, NEW YORK.

E. PRESSON

# MILLER,

VOICE CULTURE.

601-602 Carnegie Hall, New York.

Telephone: 1350 COLUMBUS.



## BY AN AUSTRALIAN CRITIC.

**C**ARLYLE SMYTHE, writing on "Musical Criticism," in the Argus, published at Melbourne, Australia, says some things that people in this part of the globe will appreciate. It is evident that Mr. Smythe has dissected the ways of some critics. In his introductory paragraph he makes several undisputable statements:

"In all art," he says, "there are two points when one may express an opinion with complete confidence—the point of absolute knowledge and the point of absolute ignorance. In music these two extremes are represented by the pedant and the poet in criticism. The former is a person of profound erudition in his art; who knows all the secrets, for instance, of contrapuntal carpentry, and writes arid essays on measures and modulations, on time and rhythm. As his lucubrations are confined to the pages of technical periodicals, he is able to illuminate his remarks with phrases of music. But his essays are only intended for his professional colleagues, and are rarely or never read by the professional artist, who commonly holds all criticism in superb contempt. Yet probably there is no person in the glare of publicity who is more deeply indebted to enlightened criticism than the musician. Wagner is a case in point. Although an acrid critic himself, he never took any pains to conceal his contempt for other critics. Still, few men have gained more by the writings of judicious critics, and no man has suffered more from the ravings of injudicious disciples. The other extreme is the poet in criticism. His effusions, unlike those of the pedant, are not marred by ugly technicalities. His fancy roams unfettered, except by the range of his vocabulary; and his design is to describe in a fine frenzy the occult intentions of the composer."

Continuing, Mr. Smythe writes:

"But between the extremes of pedant and poet there is an unhappy medium. This is the critic of the daily press. Although a writer on harmony, he is often an author of discord, for he rarely succeeds in winning the esteem of the professional musician, and he ordinarily fails to reflect the judgment of the general public. Yet, he could easily achieve success by lavishing encomium solely upon what is most loudly applauded. But this critic has a dual and divided duty. He must be able to develop in effective and attractive language the impressions made by the performance. But he must also act as a guide to the untutored public, indicating the difference between what is true and what is trivial in art, and thus help to a popular comprehension of what is meritorious and what meretricious in a performance. The professional musician fondly insists that this work should only be attempted by one who is a professional musician himself, and he talks vaguely about the right of every man to be judged by his peers. The argument is specious, but untenable. In the first

place, there are so very few artists who can express themselves so as to be understood by the masses."

Of the duty of critics he says:

"But disinterestedness is the first essential in a musical critic. He must see his subject steadily and see it whole. It is not necessary that he should be able to score a piece for full orchestra, or set to music a ballad made to his mistress's eyebrow. But, although not a professional musician, he must be in understanding and knowledge a specialist. The ideal preparation for him would be a course passed at some great conservatorium, solely with the view of qualifying for the high calling of critic. For, although he need never be a composer, he should be competent to feel with the composer before he is in a position to discuss his works as they should be discussed. Allowing for all legitimate differences of opinion in the matter of interpretation, the critic must be able at a symphony concert to distinguish whether the 'chef de pupitre' is merely a glorified chorus master, an animated metronome, or a real conductor, who co-ordinates the ideas of the composer into an harmonious whole. Further, the critic must be endowed with the fatal gift of ear and the sure faculty of analysis. He must be capable of recognizing immediately whether the selection is sung or played in tune, and of detecting a similar feature in each instrument of the orchestra, at the same time as he is sensible of the complete result. Those are some of the principal artistic attributes of the musical critic."

"Naturally, the critic must be a person of inflexible integrity and incapable of writing what he does not believe. During the last half century a much higher moral tone has pervaded musical criticism than formerly. Musical history abounds with instances of how the critic in his privileged columns revenged himself upon the musician who had unintentionally slighted him. Praeger says that the principal cause of the relentless critical crusade against Wagner, when he went to London to conduct the Philharmonic Society, was his refusal to call upon the leading critics. This had been the usual thing, and its disregard was resented. Mr. Davidson, renowned later as the husband of Madame Goddard, and then editor of an influential periodical, the Musical World, frankly declared that as long as he had any power Wagner should never attain any hold in London. It is that sort of attitude which makes one recognize Saul as the first musical critic, and his javelin as the critic's proper instrument of expression."

He has this to say of the competency of critics:

"The critic must, of course, be competent to recognize charlatanism, and prepared to expose it when needful. But beyond that he has no dealings with the performers. Nor they with him. They appeal to the great paying public, which is the jury empanelled to try the case. He is merely the guide in subtle questions of the law and the prophets. Moreover, if there is one thing that should beget modesty

in the critic, it is the reflection that the absolutely ideal critic does not exist, and that the history of musical criticism is crowded with monuments of the critic's blunders and blindness. These are nearly always the result of

Vaulting ambition which o'erleaps itself  
And falls on the other side.

In the great majority of cases there can be no possible room for diversity of opinion, but in the presence of a composition or style wholly new in music the critic is adrift from a safe anchorage. No rule can be laid down for recognizing the excellence of a musical idea, nor for pronouncing judgment on a complete composition or a method of execution. Had this limit been appreciated there would have been less nonsense written originally about, for instance, the symphonic poems of Liszt, the lyric dramas of Wagner, and the new method of Paderewski."

## Pugno's New Year Dates.

THE first American tour of Raoul Pugno, the distinguished pianist, will soon end, and manager Henry Wolfsohn regrets this. "Had I been able to have his European dates changed," said Mr. Wolfsohn the other day, "I could have kept Pugno playing until the middle of March, almost continuously, so numerous were the offers made to me. Before he has finished his tour he will have played thirty-five sold out engagements, nearly all of which were booked before he arrived in this country. Though he has played nine times in this city, and has still one more New York engagement to fill, it was only the latter part of last week that I was compelled to refuse two more concerts in this city; one with orchestra, another privately. M. Pugno will return here again in about three years."

The following are the engagements that he has yet to play:

- January 2-3—Philadelphia, with orchestra.
- " 3—Chicago, Amateur Club.
- " 6—Cleveland, Recital.
- " 7—Troy, with Chromatic Club.
- " 9-10—Cincinnati, with orchestra.
- " 10—Paterson, N. J. Recital.
- " 13—New York, with Kaltenborn Quartet. Farewell here.
- " 14—Baltimore. Private club.
- " 15—New York. Private musicale.
- " 16—Farewell reception at Brevort House.

## Third Wetzler Concert.

THIS will be the program for the third concert by the Wetzler Symphony Orchestra in Carnegie Hall, Saturday evening, January 3:

- Symphonie Fantastique.....Berlioz
- Aria.....Mozart
- Group of Songs.....Schubert
- Madame Schumann-Heink.
- Tone poem, Also sprach Zarathustra.....Strauss

## Maud MacCarthy's Recital.

MAUD MACCARTHY, the young violinist, will give a recital in Mendelssohn Hall on Thursday afternoon, January 22.

AMERICAN TOUR Beginning January 8, 1903.

# BLAUVELT

UNDER SOLE MANAGEMENT OF

W. F. PENDLETON, 239 Broadway, New York.

Mr. Loudon G. Charlton

has the honor to announce

MISS  
**ADA CROSSLEY**

the Famous English Contralto,

FOR FEBRUARY, MARCH AND APRIL ONLY.

Oratorio and Recital engagements now booking.

Mrs. COLDWELL JOHNSTON

PUPIL OF

MADAME A. ORGENI,

OF DRESDEN, GERMANY,  
SOPRANO SOLOIST.

Studio: 255 Fifth Avenue.

SPECIALTY:

At home musicals and recitals  
in French, German and English.  
Appointments by letter only.





## Greater New York.

NEW YORK, December 29, 1902.

**PRESSON MILLER** is continually originating something of special interest to his pupils, the latest being "oratorio musicales," at which his leading pupils participate in the singing of solos from the principal oratorios. It is evident that this is possible only where a teacher has pupils of a considerable degree of advancement, and Mr. Miller is fortunate in having many such artist pupils. At the Christmas musicale given at his studio, Carnegie Hall, on Wednesday afternoon, December 17, the following program, consisting of selections from Handel's "Messiah," was finely rendered:

- Recitative, Comfort Ye, My People.  
Air, Every Valley Shall Be Exalted.  
M. James Brines.
- Recitative, Thus Saith the Lord.  
Air, But Who May Abide the Day of His Coming.  
Nathan Gregorowitch Meltzoff.
- Recitative, Behold! A Virgin Shall Conceive.  
Air, O Thou That Teldest Good Tidings.  
Miss Marion H. Tweedy.
- Recitative, For Behold, Darkness Shall Cover the Earth.  
Air, The People That Walked in Darkness.  
Mr. Meltzoff.
- Recitative—  
There Were Shepherds Abiding in the Field.  
And Lo! The Angel of the Lord Came Upon Them.  
And the Angel Said Unto Them.  
And Suddenly There Was With the Angel.  
Miss Leta Dealy.
- Air, Rejoice Greatly, O Daughter of Zion!  
Miss Harriet Jane Smith.
- Recitative, Then Shall the Eyes of the Blind Be Opened.  
Air, He Shall Feed His Flock Like a Shepherd.  
Mrs. Gertrude Hammond.
- Air, Come Unto Him.  
Miss Lillian Clausenius.
- Air, He Was Despised and Rejected.  
Mrs. Hammond.
- Recitative, Thy Rebuke Hath Broken His Heart.  
Air, Behold and See if There Be Any Sorrow.  
Mr. Brines.
- Air, Why Do the Nations So Furiously Rage Together?  
Mr. Meltzoff.
- Recitative, He That Dwelleth in Heaven.  
Air, Thou Shalt Break Them.  
Mr. Brines.
- Air, I Know That My Redeemer Liveth.  
Miss Jeanette Douglas.  
Mr. Miller at the piano.

The true spirit of oratorio pervaded each number, and where so much good work is done it is difficult to particularize. The voices of the Misses Dealy, Smith, Clausenius and Douglas are all beautiful, and they did fine work, while Mrs. Hammond touched all hearts by her sympathetic rendition of "He Was Despised."

Mr. Brines and Mr. Meltzoff sang like artists, both having had the experience which is necessary in the interpretation of Handel's music. A new comer at these musicales was Miss Tweedy, of Danbury, and she used her fine contralto voice with telling effect in the intelligent singing of her number. The idea of studying some oratorio or cantata, and giving parts of it at a public musicale has aroused so much interest and proven of so much benefit to his pupils that it is the intention of Mr. Miller to continue this scheme indefinitely. The next work to be studied will probably be Mendelssohn's "Elijah," to be produced some time in January.

The Women's Philharmonic Society, vocal department, instituted last week a "Yuletide Festival" in their quarters in the Crown Building, East Fifty-ninth street. Clementine Tetedoux, a pupil of Madame Cappiani, sang effectively S. N. Penfield's "Christmas Song," and Miss Courtney also sang brilliantly. The chairman, Mrs. Canfield, introduced Madame Cappiani (recently elected a member of the board of directors), and the madame made a witty speech. Many musical and literary people know how ever ready Madame Cappiani is with impromptu speeches; her droll phrases, her wide experience and observing nature, all come to her aid at such moments.

In the same headquarters last Saturday afternoon Mrs. T. I. Holcombe, mezzo soprano, and Francis Walker, baritone, sang several times for the assembled members and friends. January 6 Miss Hard is to give her talk on "The Causation of Resonance," and George Devoll, tenor, and Edwin Isham, baritone, have been engaged by the Women's Philharmonic Club for its concert, February 12, at the Waldorf-Astoria. Messrs. Devoll and Isham gave two very successful recitals in Boston last month.

The Wirtz Piano School is one of few in which really good work is done, Mr. and Mrs. Wirtz and their son all being specialists in their line, endowed with pedagogical minds, united with practical ability. At the last "children's recital" these played: Grace Locher, Bella Thom, Florence Brown and Frank Bagge, playing compositions by modern composers in a most creditable way, and showing careful and thorough instruction. Last Tuesday evening Mr. Wirtz gave the third lecture on "The Means of Expression Employed in Piano Playing," the topic being "Dynamics," with this program in illustration:

- Impromptu.....Schubert  
Spinning Song.....Liszt  
Gradual increase and decrease of tone power.  
Loss, Himmel Meine Seele.....Liszt  
Polonaise, op. 33.....Chopin  
Scena ed Aria from Faust.....Gounod  
Balance of tone power.

Rigoletto Fantaisie.....Liszt  
The next children's recital will take place January 3 and the next lecture by Mr. Wirtz January 23; topic, "Variations in Tempo."

Victor Sörlin, the pianist and musical director of the Hotel Majestic orchestra, gives the patrons at that hotel uncommonly excellent music, ranging from Arditto to Wagner. A recent program:

- March, Hands Across the Sea.....Sousa  
Overture, Queen for a Day.....Adam  
Romance, Spring's Awakening.....Bach  
Polish Dance.....Scharwenka  
Selections from La Cigale.....Audran  
Waltz, In Dreamland.....De Koven  
Paraphrase, Upidee.....Tracy  
Gavotte, L'Ingenu.....Arditi  
March, The Cecil.....Megone  
Overture, Count of Essex.....Mercadante  
Morceau, Dreams.....Wagner  
Excerpts from La Juive.....Halévy

- Concert Valse, Southern Roses.....Strauss  
Two Norwegian Dances.....Grieg  
March, Durch Kampf zum Sieg.....von Blon

The Christmas music at the various churches covered a wide range, many weeks having been spent in preparation. At the South Church Bach's "Christmas Oratorio" was given, under Dr. Smith. At the Church of the Ascension selections from "The Messiah" were given, under Organist Charles Heinroth. At the Seventh Avenue Metropolitan Temple "The Messiah" was given in part. At both St. George's (Stuyvesant square) and the Brick Presbyterian Church (Fifth avenue and Thirty-seventh street) Saint-Saëns' "Noel," or the "Christmas Oratorio," was given complete, under the direction of Edward B. Kinney and S. Archer Gibson respectively.

Mrs. H. J. Collins has planned a series of musical teas at 142 East Thirty-first street, January 15, 22 and 29. M. Pugno will play at the first. This program will consist entirely of works by French composers. M. Oumiroff, the Russian baritone, will sing at the second, and the last will be devoted to Hungarian music. A novelty will be the serving of "national teas."

Caryl Florio, well known as a skillful conductor, accompanist and composer, who had some years ago a large clientèle of pupils here, has retired from his position at Asheville, N. C., where he was organist at the Biltmore Church, and has again located in New York. Last season he directed several rehearsals for Arthur D. Woodruff, during the latter's long illness, and a sonata for piano and oboe by him was played at a concert of the Manuscript Society, in the Wanamaker Art Rooms. So good a musician as Mr. Florio is sure to make place for himself quickly.

The appended, from the Tribune of recent date, relates to the baritone at St. Bartholomew's for four years past, now retired:

The marriage of Miss Cornelia Brady Harris, daughter of Mrs. John R. Harris, to Leland Langley will take place on January 14 at the house of her mother, in East Fortieth street. Her maid of honor will be Miss Newbold, while W. H. Langley, W. Astor Chandler and Cecil Landale will officiate as best man and ushers.

The third of a series of organ recitals, by pupils of J. Warren Andrews, occurs this afternoon, when Louise F. Thayer, assistant organist of St. Paul's Chapel, will play a program of works solely by her late father, Eugene Thayer. Herman Kloess, violinist, assists.

A reception in honor of Ernst R. Kroeger, the composer and pianist, of St. Louis, recently appointed director of the concerts to be given during the exposition of 1904 in that city, was given at the American Institute of Applied Music Monday evening.

Henry S. Wolsky, a Russian boy, sixteen years of age, is to give a violin recital at Carnegie Lyceum January 17. He is a pupil of Henry Schradieck, and will play Saint-Saëns' "Rondo Capriccioso," the "Faust Fantaisie," by Wieniawski, and the "Fantaisie Caprice," by Vieuxtemps. He is said to be a remarkably talented lad.

S. Archer Gibson, organist of the Brick Church and of Temple Beth-El, has been elected conductor of the Apollo Club, in place of Wm. Chapman, resigned, on



# MARK HAMBURG.

American Tour 1902-1903.

Address all communications to

**BERNHARD ULRICH, Representative.**

Music Hall, BALTIMORE.

**Knabe Piano used.**



account of other duties. He gave an organ recital out of town December 15, and played the organ continuo part (Bach Cantata) in the last Musical Art Society concert.

Dr. Henry G. Hanchett and Mrs. Hanchett are receiving the congratulations of their friends on the arrival of a daughter.

T. Arthur Miller will give his second organ recital at the Scotch Presbyterian Church, Ninety-sixth street and Eighth avenue, on Thursday, January 15, playing compositions by Mendelssohn, Hollins, Braga, Spinney, Guilman, Dubois and Buck.

Silence Dales, the Nebraska violinist and soloist at the Pan-American Exposition, is one of Hubert Arnold's best pupils; he speaks in high praise of her mind and methods of study.

Organist Geo. C. Bender, of St. John's Church, Stamford, Conn., is planning another organ recital, with Arthur Griffith Hughes, baritone soloist, to occur the coming month.

Clifford A. Wiley, the baritone, sang at the Fifth Avenue Presbyterian Church, Newark, as special soloist a fortnight ago.

#### The Sonzogno Competition.

THE commission to which will be intrusted the examination of the works sent in to compete for the Sonzogno prizes, and which will decide as to the winners, has been definitely instituted. The members of this musical jury are Paolo Serrao, Umberto Giordano, Arturo Toscanini for Italy, G. Massenet for France, Jan Blockx for Belgium, Tomaso Breton for Spain, Carl Goldmark for Austria-Hungary and Asgar Hamerik for Denmark and England. The three compositions to which prizes are awarded will be performed at the International Lyric Theatre of Milan in the exhibition of 1905. All competitors for the prizes, according to present notices, must send in their works before January 31, 1904, without any further time allowance for any country. This official notice has disheartened many of the intending competitors, and many protests have been made. Both *Il Trovatore* and *Il Mundo Artistico* point out that the space of a year is utterly insufficient, and express a hope that the period for sending in compositions will be prolonged if any good results are to be expected.

#### Carl to Go West.

WILLIAM C. CARL has been engaged for a tour of organ concerts to begin at Wesleyan University, Delaware, Ohio, Monday, March 2.

The new organ in the Thirteenth Street Presbyterian Church, New York city, will be opened by Mr. Carl on Monday, January 19, and on February 2 an engagement is booked for the Mathewson Church, Providence, R. I., this being Mr. Carl's third concert in the same church.

The popular organist will have an unusually busy winter's work, and will return from Lakewood for the re-opening of the Guilman Organ School next Tuesday.

#### De Treville-Pattou.

YVONNE DE TREVILLE, the American soprano, is now in Marseilles, remaining until April, so she writes August Ange Pattou, her former teacher of voice production. Then she is engaged for a tour through Denmark, Sweden and Norway, after that returning to Paris. Mr. Pattou is recovering from a severe illness.

### MOODY-MANNERS OPERA COMPANIES, LTD.

Founded 1897.

"A" Company is the largest English Opera Company that has ever toured Great Britain.

"B" Company is the same as "A" Company in everything, except in numbers.

"C" Company will be the same as "A" Company in everything, except in numbers.

The present tour finishes in May, 1903. The next tour commences the following August 24, at Covent Garden Opera House, London. The two successful Prize Operas selected next May will be performed at Covent Garden.

Everyone concerned in English Grand Opera write in.

44 Berwick Street, Oxford Street, LONDON, W.

## ROGER-MICLOS.

#### Recent Press Notices.

**L**AST Sunday, at the Colonne concerts, there was performed the original and brilliant fantasia for piano and orchestra of M. Saint-Saëns. It was magnificently rendered by Mme. Roger-Miclos, whose admirable virtuosity was the object of the most unanimous applause. The theme in E minor is a very expressive andantino, the melody of which was played with no less delicacy than the more picturesque theme in G and the fourth motif, with its quaintly exotic rhythm.—*Gazette Parisienne*, December 5, 1901.

#### CONCERT DESMONDS.

It is always a pleasure to the ear to hear Mme. Roger-Miclos play, and it is equally a pleasure to the eye to see her play. In fact if too great praise cannot be given to this ravishing playing for its expressive simplicity and deeply felt force. With marvelous truth, Mme. Roger-Miclos answers to the phrase of a poetic critic who praised a pretty pianist for the modeling of her hands sprinkling trills from the finger tips in dew drops, or stooping to pick up from the ivory some imaginary gem which they unite to another by an invisible thread, which is then broken and its jewels scattered by the interruption of an arpeggio.

The dominant quality of Mme. Roger-Miclos is style. She has style both as an artist and as a woman in her dress à la Grecque, in her harmonious attitudes which recall the works of ancient statuary. Her style in playing, as when she interprets Schumann, is most ideally pure.—*Messenger d'Indre and Loire*, April, 1901.

#### THE HAGUE.

The last concert of "La Diligence" was a triumph for Mme. Roger-Miclos. Five recalls after her masterly execution of the third concerto of Beethoven and an encore after the third rhapsody of Liszt.—*Gaulois*, December 7, 1901.

Our eminent pianist, Mme. Roger-Miclos, gave at the Salle Pleyel a recital, the burden of which was supported by her talents alone. For more than an hour she held the audience under the charm of her play, by turns classic and romantic. A selection of works by Mendelssohn, Beethoven, Mozart, Schumann, Chopin, Henselt, Borodine, Chaminade, Backer-Gröndal, Liszt, permitted Mme. Roger-Miclos to display the delicacy, vigor and fancy of her style. But especially the "Etudes Symphoniques" of Schumann, a work of genius, affirmed with mastery her artistic qualities, which require no further praise.—*Figaro*, March 17, 1902.

There was an excellent concert at the Chatelet. We applauded with all our heart Mme. Roger-Miclos, who played with the delicacy and technical sureness that befit the curious "Africa" of Saint-Saëns, that piquant fantasia for piano and orchestra, where the cry of an orange seller at Algiers serves as the theme of surprising developments.—*Figaro*, November 25, 1901.

The Saturday concert of Mme. Roger-Miclos was a triumph for the grand pianist. The hall was electrified.—*New York Herald*, March 10, 1903 (Paris edition).

#### COLONNE CONCERT.

To the "Adonis" of Th. Dubois we prefer the "Africa" of Saint-Saëns. The charming talent of Mme. Roger-Miclos, to whom the work is dedicated, brought out the value of the strange rhythms and piquant contrasts of this

picturesque work. The success was very great.—*L'Aurore*, November 25, 1901.

Madame Roger-Miclos, who has returned with laurels from Monte Carlo, gave a recital on Saturday at the Salle Pleyel. It was a delightful evening for the select public. In an elevated style Madame Roger-Miclos played the Prelude in E minor of Mendelssohn, and the Largo of the Sonata (op. 10, No. 3). She also gave with spirit, grace and finesse a charming sonata of Mozart.

As an accomplished virtuoso, the celebrated pianist surmounted the difficult "Variations Symphoniques" of Schumann. We heard her also in Chopin's Ballade in A minor, which she interpreted with poetic expression, and in a series of smaller pieces, "Si Oiseau j'étais," by Henselt; "Au Couvent," by Borodine; Toccata, by Chaminade, and two pieces which we had not known before, "Humoresque," "Serenade," by Backer-Gröndal, gave great pleasure. To conclude Madame Roger-Miclos gave a picturesque and very animated interpretation of Liszt's Thirteenth Rhapsody. Warmly applauded after each number, Madame Roger-Miclos received in the foyer also further warm felicitations.—*Le Monde Musical*, March 15, 1902.

#### BIARRITZ.

On Tuesday last we had opportunity to applaud a great pianist, Madame Roger-Miclos. It is difficult to imagine more suppleness, more neatness, more elegance in play, and more taste and artistic feeling in the interpretation. The eminent artist received enthusiastic ovations after her execution with orchestral accompaniment of Beethoven's grand Concerto in C minor, and when alone she rendered with marvelous art compositions of less importance, a Scherzo of Chopin, and "Arietta variée," by Haydn, and the Fourth Mazurka of Chopin.—*Progres de Biarritz*, September 1, 1901.

#### Horodas-Bassini-Eberhard Concert.

**A** SMALL audience listened to the concert given by Joseph Horodas, Russian pianist; Chev. A. de Bassini, baritone; Mme. de Bassini, soprano; Mlle. de Bassini, soprano, and Beatrice Eberhard, the American violinist, in Carnegie Hall Sunday night. The Bassinis showed good schooling, of the Italian sort, and had to sing encores, the "Toreador Song" hitting popular fancy. Horodas played brilliantly some Beethoven, Chopin and Liszt pieces, and he, too, gave an encore.

Miss Eberhard was the hit of the evening. She is evidently an industrious student of much talent, has a sweet and unassuming manner, and in all three numbers greatly pleased the audience. Her tone, though not large, is true and of fine quality, she has taste and repose, and is altogether an honor to her name, representing as it does that of one who has done so much for music in New York for a quarter century past, Dr. Ernst Eberhard, of the Grand Conservatory.

#### The Sultan of Morocco to Kocian.

**K**OCIAN, the young Bohemian violin virtuoso, was the recipient yesterday of a Moorish scimitar, a gift from the young Sultan of Morocco, Abdul Muley Aziz, who is much interested in the career of the violinist and at whose palace Kocian has been invited to appear. Kocian is anxious to sail for Gibraltar and thence to Morocco after his American tour, but Rudolph Aronson, his manager, is so anxious that he should not appear in Morocco's capital until the impending political troubles are definitely settled there.

#### Electa Gifford With Grau.

**E**LECTA GIFFORD was engaged to sing the role of the Queen in the performance of the "Huguenots" at Philadelphia last night (Tuesday).

Just Published by  
**G. SCHIRMER,** 35 UNION SQUARE, NEW YORK.

Hints for  
**BOY CHORISTERS**  
with VOCAL EXERCISES  
and the **RUDIMENTS OF MUSIC.**  
By **Ronald M. Grant.**  
PRICE 15 CENTS NET.

**COUNTERPOINT APPLIED**  
in the **INVENTION, FUGUE, CANON** and other  
**POLYPHONIC FORMS.**  
An exhaustive Treatise on the Structural and Formal Details of the  
Polyphonic or Contrapuntal Forms of Music for the use of  
General and Special Students of Music,  
By **PERCY GOETSCHUIS, Mus. Doc.**  
CLOTH. PRICE \$2.00 NET.

### The St. Botolph Concert Co.

For Terms, Dates and all Particulars apply to  
**HEAD & WILLIAMS, Chickering Hall, Boston, Mass.**  
Telephone: Back Bay 1678.

### GWILYM MILES,

BARITONE.

THE WOLFSOHN MUSICAL BUREAU.

131 East 17th Street, NEW YORK.

Personal address, 61 Morningdale Ave., New York.

**ELSA HEINDL,** Soprano.  
**KARL ONDRICEK,** Violin.  
**ALFRED DEYOTO,** Piano.

# GUMMING

Western Tour Begins February 9.  
Chicago Apollo, Milwaukee Arion, Minneapolis, St. Paul, Racine.  
Other Dates Booking.

1494 Pacific Street, BROOKLYN, N. Y.  
Phone: 1044 Bedford.  
**HENRY WOLFSOHN, Manager.**





**T**HERE was a splendid audience at the concert on December 17 given under the auspices of the Starr Piano Company, at Dayton, Ohio. The affair was an ensemble concert of song and instrument, and the beauties of the Cecilia were brought out by two accomplished players, H. O. Fox and Miss Marianna Talbott, the young daughter of Mr. and Mrs. H. E. Talbott, who, although still a child, is considered one of the accomplished players on this instrument. The entire program was good and included a number of other artists. Mrs. Clara Turpen-Grimes gave a group of songs. H. O. Fox gave the Hungarian Rhapsody, No. 2, by Liszt. Mark Snyder, violinist, of Springfield, contributed largely to the success of the program, giving Rubinstein's Sonata, op. 13. Louis Waldemar Sprague played the piano accompaniments for Mr. Snyder and also for Mrs. Grimes. W. G. Pierce played the overture, "Poet and Peasant," and the program was brought to a close by a waltz composition of Moszkowski, played by Mr. Fox on the Cecilian.

Mrs. C. H. Boynton and Miss Blake recently sang in a program given at Butte, Mont.

Mme. Dora Wiley-Tennis and her pupils gave their semi-annual recital in Bangor, Me., December 18.

Miss Louise Dewey is one of the young vocalists of whom Tacoma, Wash., has reason to expect much.

The Hollinger Conservatory gave its pupils' recital in the conservatory hall, Fort Smith, Ark., December 16.

The pupils' recital at Professor Fenner's Conservatory of Music, Port Jervis, N. Y., December 13, was largely attended.

The third recital of the present season by pupils of the Wilkesbarre (Pa.) College of Music, Dr. Mason director, took place December 15.

Miss Josephine Horger, pupil of Francis L. York, director of the Detroit, Mich., Conservatory of Music, gave a recital at Ypsilanti last week.

W. S. Wight, the well known chorus organizer, has just concluded a series of successful concerts with his chorus classes of Phillips, Rangeley and Strong, Me.

Sol Marcosson, first violin in the Philharmonic Quartet of Cleveland, Ohio, was married last week to Miss Dorothy Frew, a talented pianist of that city.

Miss Maud Igenfritz gave an organ recital in the First Presbyterian Church, Lafayette, Ind., December 16, assisted by Miss R. Lillian Moore, soprano, and C. B. Ohlsen, violinist.

A students' musical December 16, in the chapel of Wesleyan College, Macon, Ga., was given by Miss Garrott, Miss Erwin, Miss Bond, Miss Mathews, Miss Williams, Miss Pitts, Miss Conner and Miss Betts.

The pupils of the music department of the Coburn Classical Institute, of Waterville, Me., assisted by Miss Mary E. Evans, soprano, of Fairfield, gave a recital at the hall in the Institute Building December 17.

The Bostonia Sextette Club, C. L. Staats director, is composed of Walter E. Loud, violin; A. E. Ordway, violin; E. J. Schiller, viola; Frederic Blair, cello; Alfred Reinhart, bass; C. L. Staats, clarinet. Miss Katherine Crockett, soprano, is with the club this season.

A song and piano recital by pupils of Miss Elizabeth T. Northrup and Newell L. Wilbur was given at Provi-

dence, R. I., Wednesday evening, December 17, when Miss Lyra A. Babcock and Miss Dorothea A. Scott were assisted by Miss Susie E. Brown.

Those who took part in a recent concert in Ithaca, N. Y., given by Mrs. Chas. E. Treman were Miss Nye, W. Grant Egbert, Miss Margel Gluck, Leon Wosika, John Hutchinson and F. E. Eberhardt.

Marion Green, director of the choir of the Second Presbyterian Church, Dubuque, Ia., was the bass soloist at the concert given at Galesburg, Ill., on December 12. Verdi's Requiem was the work sung.

A piano recital was given by Miss Clementine Woodruff Kellogg, pianist, assisted by Harold Warren Kent, baritone, for the benefit of the Elizabeth Orphan Asylum, at the residence of Mrs. James C. Kellogg, Elizabeth, N. J., December 17.

A concert was recently given in Richmond, Va., for the purpose of raising money for a memorial library at Hollins' Institute to the memory of Dr. Charles Lewis Cocke, the principal of Hollins' Institute for more than fifty years. Miss Sims, Miss Gathright, Mrs. Frank Duke, Miss Hallie Dickinson and Miss Greenwood took part.

The closing concert of the fall term at Mills College, Oakland, Cal., took place at Lissner Hall December 16, under the direction of Dr. Louis Lissner. The concert was participated in by the piano class of Dr. Louis Lissner; vocal class of Mrs. Edward F. Schneider; violin class of Giulio Minetti; choral class under the direction of Mr. Minetti. The accompanists were Misses Hazel Boyd and Clara Hodge. The young ladies who took part in the program included Miss Hazel Mills Dolph, Miss Gertrude Holmes, Miss Otille Appeldorn, Miss Meta Merrill, Miss Winifred Coombs, Miss Inez Reams, Miss Genevieve Costa, Miss Ceta Bennett, Miss Genevieve Dowsett, Miss Clara Hodge and Miss Hazel Boyd.

A concert was given by the choir of the Westminster Church, Atlantic City, N. J., December 22, under the direction of William F. Moorshead. The soloists were Miss Margaret Leeds Evans, Miss Adelle French, Miss Nan Tomlinson, Miss Emma Dougherty and Mr. and Mrs. Charles Kugler. The following compose the chorus: Mrs. W. F. Moorshead, Mrs. William Keiger, Mrs. L. R. Gibbs, Miss Val. Mathis, Miss Annie Conover, Mrs. Charles Kugler, Miss Sallie Doughty, Miss Matilda Zeisnesz, Miss Ida Zeisnesz, Charles Kugler, W. Hellinger, L. R. Gibbs, S. Lawrence, Mrs. L. F. Helfrick, Mrs. M. A. French, Mrs. Emma Dougherty, Miss Nan Tomlinson, Maud Bozeth, H. S. Parsons, F. W. Decker, William C. Marshall, H. Lawrence, D. French, Mr. Pritchard and Mr. Davis.

The concert for the opening of the Auditorium at Pittsburgh, Kan., was given December 19 by pupils of E. H. Botefuhr in the following program:

Ventre Terre.....	Kowalski
Scene de Carnival.....	Misses Blanche Hoyt and Jennie Baxter.
At Length a Brilliant Ray.....	Douillet
La Fileuse.....	Miss Nellie Coulter.
Sonate.....	Mrs. Pate.
Rhapsodie No. 2 (four hands).....	Carl Botefuhr.
Romanza, Variations (two pianos).....	Hayden
Ballade, G minor.....	Mrs. Hill.
Serenade.....	Miss Berta Vincent and Mrs. Hill.
Valse de Concert.....	Misses Olive Blair and Olga Williams.
Ballade, A flat.....	Miss Bertha Vincent.
Concerto, E minor (first movement).....	Miss Anna Angell.
	Miss Olive Blair.
	Mrs. Pate.
	Accompaniment piano and strings.



**J**UDGING by some interesting programs the Northfield (Minn.) Choral Union, William Leonard Gray conductor, is doing some fine work. On December 10 "The Messiah" was given, the soloists being Mrs. Mary Latimer-Gray, Northfield; Miss Helen Hall, Chicago; Edward Strong, New York; Gustav Holmquist, Chicago; Hamlin H. Hunt, Minneapolis, and Miss Agnes E. Page, pianist, Northfield. The active members of the club are Miss Frida Bu, Miss May Burnside, Miss Bess Barker, Mrs. W. F. Cray, Miss Effie Chandler, Miss Georgina Dieson, Mrs. E. C. Dow, Miss Ruth E. Donaldson, Miss Margaret Elmer, Mrs. G. R. Fisher, Miss Maude Fink, Miss Winnifred Fifield, Miss M. Gullikson, Miss Anna Gronlid, Miss Edna Hillman, Miss Amy Hanscom, Miss Grace A. Hunter, Miss Ella Hibbard, Miss Jennie Holtz, Miss Ada Johnson, Mrs. J. W. Knickerbocker, Mrs. A. B. Kelly, Miss Ethel King, Miss Annie Law, Mrs. G. A. Law, Miss Nora K. Livingston, Miss Lois Meacham, Miss Genevieve Mulford, Miss Mamie Newton, Miss Sophia Neste, Miss Katherine Olds, Miss Mary Page, Miss Grace Rice, Miss Thea S. Rollefson, Miss Blanche Stinson, Miss Harriet Shorrocks, Mrs. John Street, Miss Mabel M. Stone, Miss Susie M. Tschan, Miss Frances J. Tschan, Miss Lulu Townsend, Miss Mabel Thorngren, Mrs. E. B. Tryon, Miss Gertrude Wilson, Miss Mathilda Wambheim, Miss Isabelle Watson, Miss Elizabeth Willard, Miss Frances Wells, Miss Emma Watson, Miss Ida Wilson, Miss Myra Welshons, Miss Carolyn Young, Miss Dora Young, Miss May E. Abbott, Miss Viola Burr, Miss Florence Cutler, Miss Katharine Enkema, Miss Anna Finseth, Miss Jessie Fisher, Miss Ausena Gilbertson, Miss Hannah E. Hall, Miss Minnie Johnson, Mrs. N. C. Kinsey, Miss Frances Lathrop, Mrs. W. H. Lee, Miss C. E. Linnell, Miss Margaret McGowan, Miss Margaret Muir, Mrs. W. V. Metcalf, Miss Florence D. Porter, Miss Isabel Reynolds, Miss Winnifred Reynard, Miss Florence Rice, Miss Sophia Starks, Miss Genevieve Stone, Miss Estelle Swanson, Miss Nellie Sabelowitz, Miss Esther Thorngren, Miss Mamie Tschan, Mrs. D. D. Turner; Sigurd Bu, F. H. Cray, E. R. Donald, John Eltum, H. B. Handy, M. Hinderlie, E. E. Jones, Lucas Knudsen, Harry Martin, C. J. Nelson, Geo. C. Simpson, W. H. Smith, O. C. Thompson, H. R. Tanning, H. B. Townsend, H. J. Thompson, J. Wanberg, Don Adams, Lester T. Banks, Harvey Cutler, H. T. Donaldson, Prof. I. F. Grose, O. J. Hougren, Myron J. Haig Rollo Hunt, Prof. Geo. Huntington, A. C. Harmon, C. A. Jacobson, Obed Johnson, Charles E. Lockerby, John Laviik, Dr. C. A. Melby, R. H. Moses, E. L. Moses, Malcolm B. Moyer, Edward C. Parker, A. M. Rovelstad, Prof. Paul Schmidt, Geo. H. Shorrocks, N. T. Tosseland, Wyman Townsend, Louis P. Washburn, Jas. B. Wilcox, Ralph Wilson. The honorary members are H. A. Boe, Dr. H. L. Cruttenden, Ferguson & Richardson, S. Finkelson, H. L. Greaves, Prof. George Huntington, Dr. W. A. Hunt, Hon. Joel P. Heatwole, W. E. Hibbard, W. J. Hampson, A. B. Kelly, Dr. R. D. Kelsey, C. J. Mehlin, Alex. Marshall, W. W. McGuire, Prof. W. V. Metcalf, J. C. Nutting, A. W. Norton, C. H. Pierce, G. M. Phillips, Dr. A. F. Pringle, Dr. J. R. Phillips, F. Revier, Dr. E. G. Riddell, P. G. Reynard, Dr. Jas. W. Strong, M. W. Skinner, J. G. Schmidt, Louis Tschan, H. J. Vollmer, F. J. Wilcox, A. K. Ware.

The Music Club, of Oshkosh, Wis., held its December

**CECILIA NILES SOPRANO.**

172 EAST 116th STREET, NEW YORK.

'Phone: 3688-B, Harlem.

REMINGTON SQUIRE, Manager.

142 East 27th Street.

**Mme. VON KLENNER, Garcia Representative.**

Voice Culture, Style and Repertoire in Four Languages.

STUDIO:

230 West 52d Street, NEW YORK.

PARIS EXPOSITION, 1900.

Only Honorable Mention or Distinction of Any Vocal Instructor.

Frances Travers, Katharine Neack Figue, Grace Ames.

TEACHER OF

Aimée Michel, Lillian West, Adah Benzing.

Kathleen Howard, Adeline Laciak, Mrs. Bruno Oscar Klein.

Add many others distinguished in Opera, Concert and Church Work.

**M. VITTORIO CARPI,**

BARITONE—Direction L. G. CHARLTON.

CARNEGIE HALL, NEW YORK.

VOCAL INSTRUCTION in Four Languages in all branches. ITALIAN METHOD.

STUDIO: 372 Park Ave., bet. 62d and 63d Sts., New York.

**MAX BENDIX,**

SOLO VIOLINIST.

Address.....

C. L. GRAFF CO., Carnegie Hall, New York.

**HOLMES COWPER**

TENOR Address 621 Fine Arts Bldg., or Bureau of Fine Arts, CHICAGO.



meeting December 22 at the residence of the president, J. Howard Jenkins. The program included a discussion of French operas.

The Mozart Musical Club, of Tacoma, Wash., spent a study hour recently in Mrs. H. J. Asberry's music room. The subject for consideration was the life and works of George Friedrich Handel.

A Christmas program was given at the St. Cecilia Society, Grand Rapids, Mich., December 12, which was arranged by a committee composed of Mrs. I. E. Cartwright, Mrs. F. O. Robertson and Miss Helen Borneman.

Mrs. Pardee, Miss Ethel Falconer, Miss Lenhart, Miss Bailey, Mrs. LaSalle, Miss Carpenter, Miss Field, Miss Mertie Broadhead and the Schubert Quartet took part in the recent concert given by the Mozart Club at Jamestown, N. Y.

The Schuman Quintet Club, of Seattle, Wash., is composed of four stringed instruments and the piano, as follows: First violin, W. R. Hedley; second violin, Louis Singerman; viola, Dr. L. M. Lessey; violoncello, Frederic Christensen, and piano, Mrs. R. M. Palmer.

The Seattle (Wash.) Operatic Club gave its first concert of the season December 17. The program was long but varied. The best number was the violin solo and encore given by Cecil Phelps, a new violinist. Mrs. Helen Sachs, Mr. Zimmerman and Mr. Hoffman were the other soloists.

An enjoyable concert was given at San Jose, Cal., December 10 by the Laurel Vocal Quintet. The members are Mrs. Hillman-Smith, soprano; Miss Nella Rogers, mezzo soprano; Miss Carrie Foster McLellan, alto; M. J. Lawrence, tenor, and J. M. Reynolds, bass, with Miss Minnie Tuck as accompanist.

The Ladies' Musical Club, Tacoma, Wash., enjoyed German day at their December meeting. The program was one of the choicest ever given by the members of the club, and was thoroughly enjoyable. Mrs. van Ogle, of Seattle, pianist, and Olof Bull, violinist, were the assisting artists. Mrs. Burton Lemley had charge of the program.

The Mendelssohn Club gave a concert at Rockford, Ill., December 18. The auxiliary ladies' chorus participated, assisted by Mrs. Maud F. Bollman, Mrs. Daisy Force Scott, Miss Sara Williams, Myron E. Barnes and Walter Schultze. Harrison M. Wild was director and the accompanists were Miss Emily Parson and Mrs. Chandler Starr, pianos, and Miss Nellie Morrill on the organ.

The newly organized Women's Musical Club, Moundsville, W. Va., gave a recital December 15. The club is composed of some of Moundsville's best talent, all of whom take great interest in the organization. Those who took part were: Mrs. D. T. Williams, Miss Carrie Cockayne, Mrs. B. E. Hiatt, Mrs. L. May Holt, Miss Nellie Roberts, Mrs. Will Hammond, Mrs. Beatty, Mrs. Cartwright, Mrs. William M. Riggs, Miss Nellie Showacre, Miss Grace Thatcher, Mrs. F. T. Cartwright, Mrs. Mattie Nesbitt, Mrs. Lottie Patterson and Miss Kate Humphreys.

The concert of the Brockton, Mass., Choral Society, December 16, under the direction of Sig. Augusto Rotoli was a brilliant success. The program was in two parts, Rossini's "Stabat Mater" being the main feature. The

assisting artists were Mrs. Grace Bonner Williams, soprano; Miss Pauline Woltmann, contralto; Theo. Van Vork, of New York, tenor; Leverett B. Merrill, basso, and an orchestra of thirty musicians from the Boston Symphony Orchestra. The officers of the society are as follows: President, Preston B. Keith; vice presidents, Frank A. Dunham, Mrs. F. E. Shaw and George W. Sprague; directors, Edgar B. Davis, T. A. Norris, Mrs. E. R. Laird, Walter Rapp, Mrs. Alice Jones, Herbert S. James, Frank L. Howard, George Knight, Dr. J. A. Beecher, Rev. R. L. Rae, J. E. Shepardson, E. F. Sawyer, Mrs. I. L. Blanchard, Miss Edith Poole, Dr. Coughlin, Austin Howard, W. M. Dunbar, John J. Morton and David Tyndall; secretary, George S. Dunham; treasurer, Merton S. Gurney; librarian, Edward H. Lambert. Following is the list of the members of the chorus: A. Delle Alden, Julia M. Armstrong, Eva M. Anglim, J. D. Atwood, James S. Allen, Jr., G. W. Allen, Miss Atwood, Mrs. Lillian Blanchard, Nellie J. Brown, Mrs. R. S. Berry, Beatrice E. Baker, Aimee L. Burrell, Marie Buchanan, Mabel E. Bard, Lida A. Boyce, Ethel Boyden, B. S. Bates, Antoinette F. Batchelder, Freda Bertrand, Arthur Brown, Mrs. Minnie W. Corliss Berry, Allison G. Baldwin, Arthur H. Booth, Donald C. Blair, Mrs. I. L. Blanchard, Mrs. J. C. Buckley, J. A. Beecher, H. A. Bumpus, Roy L. Bosworth, Rose Beatty, Mary E. Blanchard, Miss E. E. Barrows, Walter C. Brown, Edythe G. Baker, Marion E. Clark, Clinton A. Cheney, Clara B. Count, Carrie Cole, Mabel Crooker, Ralph K. Corliss, Cyrus Corliss, Mrs. S. D. Corliss, Mrs. J. P. Cunningham, Miss Persis L. Clement, A. Maude Clark, O. H. Crowell, Alfred E. Carpenter, Mrs. W. P. Crafts, W. B. Caswell, Blanche E. Carter, Mrs. Helen A. Dean, Nellie M. Diamond, Harriet F. Dearborn, Edith M. Dunham, Abbie S. Drake, Bessie A. Donovan, Katherine A. Daly, Louise B. Dunham, J. H. Davey, George E. Doty, Frank A. Dunham, Edgar B. Davis, George S. Dunham, Evelyn S. Davis, Abbie O. Delano, L. F. Damon, Mrs. Helen Dunham Elliott, Dr. Richard A. Elliott, Effie M. Eldredge, Miss S. A. Eldridge, G. H. Finney, Abbie H. Follansbee, Mrs. C. N. French, Alice E. Foley, Jennie A. Farwell, Joseph E. Feeley, James A. Foley, James B. Fraser, Grace Felker, Mrs. W. H. French, A. H. Gifford, Mrs. Allen A. Godwin, Fannie Grey, Harriet B. Grey, Louvia M. Gilman, James Genders, Edna F. Grant, Margaret E. Grace, C. Hooper Gilman, Frank Goeres, George N. Gordon, Merton S. Gurney, Mrs. Ella P. Gurney, Adeline D. Hasey, Marion L. Hasey, Mrs. Georgianna M. Howard, C. Fred Hillberg, Ethel Holmes, Alma M. Hasey, Ethel M. Hudson, Mrs. Frank Wales Holbrook, Ruby J. Hovendon, Thomas Hickey, R. W. Hall, Grace L. Hurley, Bradford E. Hayward, Emma H. Hall, Grace Hannigan, Rose G. Hand, Michael F. Hand, Alice L. Holbrook, Luke W. Hemmenway, Harry C. Holmes, Alice M. Jones, W. E. Johnson, Mrs. A. B. Jenks, W. H. Jones, Walter Johnston, Herbert S. James, Grace B. Johnson, Gladys James, Carrie E. Kitchen, George Knight, Mrs. George Knight, Mareda C. Keith, Martha A. Kingman, Rose C. Kelley, Margaret L. Kelley, John W. Kilbreth, E. F. Keene, Mrs. E. F. Keene, R. F. Keene, Edward A. Keith, W. E. Kilbreth, Samuel E. Keith, Eversleigh Laird, Mrs. Alice Wade Laird, Mrs. O. P. Leonard, Sadie J. Langley, Mrs. E. R. Lapham, Harriet Ione Lake, E. R. Leonard, Albani Letourneau, S. T. Lays,

William R. Leslie, E. H. Lambert, Mrs. E. M. Lambert, George F. Leslie, Josephine Lynch, Wilfred B. Littlefield, Edith E. Lincoln, Mrs. C. B. Lawrence, G. Letourneau, John J. Morton, Nellie L. Millet, Louise E. Macdonald, Mrs. A. E. Matson, A. E. Matson, Mary A. Mulloy, Kittie R. Mulloy, Alice A. Mulloy, Annie G. Mulloy, S. Irving Moody, Charles F. Marshall, Henry L. Marshall, W. L. Merrill, John W. Mackim, William E. McGunnigle, Bernice E. Monk, Edith W. Mason, K. B. McCabe, Winifred B. Nye, W. L. Nelson, Rosabel Nevitt, T. A. Norris, Mrs. Minnie C. Norris, Mrs. B. B. Nutter, Clarence M. Oliver, Delia O'Neil, Clara C. Prince, Emma B. Pray, Mrs. E. J. Pilling, Alice Faxon Payne, Mrs. M. H. Packard, Helen T. Packard, Cora B. Packard, Isabel A. Packard, Herman Packard, Mrs. Gustav Precourt, M. L. Porter, Lucretia Putney, Nellie F. Plunkett, Mary L. Reilly, Mrs. Jennie M. Rackliffe, Mrs. Judith W. Richardson, Mrs. O. H. Randall, Rev. R. L. Rae, L. M. Reynolds, James L. Robinson, James F. Richard, Jennie Richmond, Josephine Rogers, Florence I. Robbins, Mary L. Reed, Bernice C. Sanborn, Lorenzo D. Smith, Jennie E. Scott, Gertrude W. Smith, W. Everett Shaw, Mrs. Elsie Severance, Mrs. Lora S. Sumner, Maude Blanche Snow, May S. Scudder, Arthur W. Stringer, J. E. Shepardson, Jennie Shepardson, Arthur J. Sutton, Mrs. F. E. Shaw, Miss M. B. Sproul, Olenia M. Snow, Anna G. Smith, Susie E. Tenney, Myrtle E. Tenney, Mrs. Frank H. Tilston, Elsie R. Thurston, Mrs. Julia B. Thompson, Mrs. Emily S. Thomas, O. A. Townsend, E. S. Tracy, Mrs. Emma D. Tracy, Lena A. Thompson, Lottie Townsend, David Tyndall, Mrs. Fannie Hatch Thayer, M. L. Urann, Mrs. M. L. Urann, Lena M. Vining, Mary B. Warren, Cyrus Washburn, Mrs. Cyrus Washburn, Mrs. Mabel A. Wood, Helen E. Wade, Harriett E. Wardwell, Ella M. Willis, Eva E. Winslow, Mrs. Emily L. Willis, L. Edith Wright, George Wade, Mrs. George Wade, Laurence G. Weston, George W. Wilder, Arthur L. Willis, Nellie Wicher, Elsie Wicher.

At the fourth concert of their third season the Haverhill Choral Society gave "The Messiah," with Hildegard Hoffmann, Mary Louise Clary, William Rieger and Joseph Baernstein as soloists. The officers and chorus of the society are as follows: Oliver S. Hubbard, president; Benjamin W. Hayes, vice president; honorary vice presidents—George H. Carleton, Julia Houston West, Elizabeth W. Potter, Harriett M. Newman, William W. Spaulding; Charles E. Morrison, secretary; George W. Noyes, treasurer; directors—Margie Brickett Davis, Katherine Knight Chase, Emma Stoddard Anderson, Howard L. Clark, Ida Josephine Wentworth, William E. Hartwell, Allison E. Tuttle; Charles E. Dole, auditor. Chorus—Emil Mollenhauer, conductor; Hayden B. Harris, pianist; Katherine Knight Chase, Mrs. E. O. Eaton, Mrs. T. H. Laing, Lottie H. Morse, Mrs. Ellen E. Lane, Nellie M. Webster, Rosa M. Blake, Mary T. Burke, Florence E. Morey, Katherine B. Scribner, Grace E. Morrison, Mabel Barlow, Helen S. Hovey, Mrs. George W. Dobbins, May Belle Bourneuf, Annie Mae Pinkham, Vera C. Heath, Lydia A. Steele, Mrs. S. S. Ordway, Julia Houston West, Mrs. C. F. Paine, Mrs. D. H. Eaton, Lizzie Chadwick Thomas, Mrs. A. H. Sargent, Margie Brickett Davis, Carlotta Dean Goodrich, Mrs. George W. Noyes, Susie M. Hubbard, Grace M. Newman, Mrs. E. F. Swaine, Mil-



## ELSA RUEGGER

The Brilliant Belgian 'Cellist.

ENTIRE SEASON 1902-3.

BOOKED WITH  
Boston Symphony Orchestra.

Management: HENRY WOLFSOHN.

## Maud Mac Carthy

VIOLINIST.

ENTIRE SEASON 1902-3.

DIRECTION: HENRY WOLFSOHN

Booked with Boston Symphony Orchestra

THE  
ONLY

## "LESCHETIZKY"

SCHOOL OF  
PIANO PLAYING  
IN AMERICA.

Named after PROF. THEO. LESCHETIZKY, of Vienna, by his special permission.

Mme. DE WIENZKOWSKA, DIRECTRESS AND FOUNDER.

PROF. LESCHETIZKY'S Sole Principal Assistant in this country, formerly in Vienna; also Concert Pianiste.  
CARBOIR HALL. Address Communications: 147 W. Eighty-second St., NEW YORK CITY.

LESCHETIZKY—"Madame Wienzkowska's success as a piano virtuosa and teacher is eminent."  
FADEREWSKI—"Madame Wienzkowska is a finished pianist and possesses an extraordinary ability of communicating to others a complete knowledge of her art."  
HANS RICHTER—"I consider you an artist of finest esprit and taste, and a representative of a most solid school."

## EDWARD STRONG

TENOR.

7 WEST 93d STREET, NEW YORK.

Phone: 1624 Riverside.

WM. H.

## RIEGER, TENOR.

Oratorio, Concerts and Song Recitals.

VOCAL INSTRUCTION.

STUDIO: 157 West Twenty-third St., New York.



## MRS. EDMUND SEVERN. Vocal Instruction.

MANY SUCCESSFUL PUPILS.

"A musical magician."

"A most successful teacher."

Mon., Tues., Wed., 2 to 4 P. M.

Studio: 131 West 56th Street

## HELEN VON DOENHOFF

Voice Culture, Art of Singing,  
Dramatic Action.

APPOINTMENT BY LETTER ONLY.

61 EAST 66TH ST., NEW YORK.



licent Cole Davis, Ellen I. Gage, Viva E. Gray, Florence M. Chase, Bessie E. Moore, Winnifred Gage, Sarah W. Hayes, C. Frances Day, Mary A. Stiles, Alberta E. Brown, Grace B. Priest, Mrs. E. D. Small, Elsie G. Webster, Edna M. Bourke, Mrs. E. H. Lloyd, Mary W. Johnson, Mrs. N. I. Osgood, Nettie L. Webster, Mrs. F. L. Anderson, Mrs. W. B. Chadwick, Mrs. Irma N. Drew, Mrs. Mary H. Donovan, Mrs. G. H. Flockton, Mrs. O. E. Moody, Mrs. G. M. Randall, Caroline D. Cogswell, E. Mabel Fletcher, Mabel M. Graves, Mertie L. Horne, Alice M. Lilly, Ada F. Mason, Ida J. Wentworth, Mrs. E. A. Webster, Mrs. F. C. Carey, Annella A. Fcllansbee, Clara A. Jefferson, Annie B. Prosser, Betsey E. Barrows, Mrs. G. Ward Cook, Mrs. Carrie F. Young, Mrs. Fred D. McGregor, Mrs. J. M. Smith, Susie M. Dresser, Mrs. C. E. Morrison, Josephine L. Sanborn, Mrs. C. N. Dyer, Mrs. E. W. Potter, Elizabeth H. Webster, Alice E. Dow, Mrs. J. C. Varney, Mrs. C. E. Dole, Mrs. O. L. Sargent, Mrs. J. H. Mitchell, Maud R. Peary, Emma Stoddard Anderson, Alice E. Hayes, June Smith, Carrie L. Bonette, Ida A. Alexander, Annie A. Ellis, Etta M. Dresser, Bertha A. Davis, Lillian M. Morey, Katherine E. Elliott, Florence I. Brown, Mrs. E. L. Tewksbury, Mrs. N. L. Bailey, Katherine D. Root, Julia Abbott, Mrs. B. W. Hayes, Nellie L. Russell, Gertrude E. Morse, Mary G. Daniels, Gertrude Stanwood, Alice M. Wood, Grace M. Crummett, Mrs. A. P. Tucker, Mrs. John Dickens, L. C. Brown, G. W. Dobbins, W. H. Johnson, W. E. Hartwell, S. P. Farnsworth, O. S. Hubbard, Dr. F. W. Kennedy, H. L. Pierce, F. M. Barrows, H. A. Woodbury, B. I. Page, W. O. Tuck, N. I. Osgood, C. E. Morrison, G. F. S. Webster, E. Roy Allen, B. W. Hayes, F. P. Stiles, E. A. Webster, F. H. Crockett, John W. Allen, C. B. Mitchell, M. J. Gray, J. A. Campbell, W. H. Floyd, C. F. Smith, Charles Travis, I. B. Whittemore, N. M. Goldthwaite, A. E. MacDougall, Bartlett Whittemore, Adrian J. Eno, J. S. McDaid, John A. Colby, C. E. Dole, H. W. Zink, Dr. George W. Dow, Dr. C. H. Partridge, George W. Noyes, J. W. Hosford, Paul Hopkinson, W. A. Savage, C. N. Dyer, E. L. Tewksbury, L. W. Stockbridge, C. E. Poor, L. J. Eno, Thomas Jewell, H. L. Clark, F. A. Crowell, Myron A. Nichols, G. E. Lang, C. E. Steele, A. W. Johnson, A. B. Stocker, A. E. Tuttle, I. W. Tapley, M. J. Beal, Dr. Fred N. Ray, Theodore H. Barrows, Charles H. Coffin, Bertie Searl, S. Azro Dow, Howard S. Howe, Edwin Churchill, Jr., Frederick C. Plummer, Lewis H. Giles, L. O. Philbrick, Edward B. Luce, F. W. Alexander.

#### At the Old First Church.

**WILLIAM C. CARL** has arranged a special musical service for January 4, the opening Sunday of the new year, at the Old First Presbyterian Church, Fifth avenue and Twelfth street. At the 11 o'clock service Mr. Carl will play the Andante from the suite in F for organ by Arnold Dolmetch, who is now visiting this country, and the other selections are by Stainer-Dubois, air from the "Tower of Babel," by Rubinstein. At 4:30 o'clock Mendelssohn's "Hear My Prayer" will be sung.

#### Blumenschein's Dayton "Messiah."

**AT** the eighty-ninth concert of the Dayton, Ohio, Philharmonic Society, Handel's "The Messiah" was sung, with these soloists: Bessie Tador, soprano; Minnie Coe Viot, alto; E. H. Douglass, tenor; Frederic Martin, bass, with Mabel Cook, organist, and an enlarged chorus, aided by thirty-three singers from Springfield, Ohio. There was an orchestra of thirty-five pieces, and W. L. Blumenschein, the conductor, may look with pride on the effective ensemble.



DRESDEN, FRANKLINSTRASSE 20,  
December 18, 1902.

**A** FORMIDABLE array of musical occurrences has to be chronicled: First, the Mozart Verein recital, which—launched in aid of the Mozart monument to Dresden—boasted of the assistance of no less celebrities than the "hero and his playmate," viz., Richard Strauss and Frau Strauss de Ahna, also of Professor Heermann, the violinist, all of whom lent special charm to the evening.

The chief attraction of the program was Strauss' Violin Concerto, an early work, which to all admirers of the musical revolutionist's later compositions proved to be a great surprise. There are scarcely any traces revealing the future creator of "The Zarathustra," "The Death and Apotheosis," or the "Feuersoth" music. Written about twenty years ago, and based on the principles of Spohr and Mendelssohn, it nevertheless contains parts of such charm that one almost wished the author had infused some of its simplicity of expression into his later masterpieces, within hailing distance of which this concerto cannot, of course, approach. As a parallel, however, it gives great delight, and was duly appreciated. Strauss' way of conducting betrays the master.

Frau Strauss interpreted some of her husband's songs with intelligence and musical characterization. "The hero" at the piano accompanied as only a hero can. Vocally the lady is not remarkable. Further selections given were from Mozart and the late Alois Schmitt, who shortly before his death had worked out the program in the way it was carried out on the occasion.

As the difficulties in obtaining entrance cards to the Royal Symphony concerts are great, I did not even try my luck for the second recital, where Jan Kubelik was to have put in his first appearance in Dresden. Later it proved it had been love's labor lost, for the artist, sad to say, had fallen ill and did not come. This was a great disappointment, all the more so as he was replaced by Concertmaster Petri, who may be very good in his line, but who is no genius and so well known here that some new "light" had been more welcome to the audience. He was reported to have coped with the difficulties of the Brahms Concerto.

The second Philharmonic concert, very well managed by Herr Ploetner, came off with glaring success. Soloists were Theodor Bertram, with the bass baritone of phenomenal volume, and Waldemar Lutschg, the pianist. The singer's brilliant vocal resources as displayed in "Wotan's Abschied" and a Weber aria, call for unstinted praise. His force seems the operatic field. Lutschg played the Tchaikowsky Concerto (B flat minor), the slow movement of which was read with great poetry. His wrist agility is stupendous. His Chopin was not equally telling in expression, technically, of course, flawless.

Luise Ottermann, a local singer, in her Liederabend impressed her audience deeply. Though no star and no more in her teens, she is an artist who "speaks out of

the abundance of her heart" and—as it seems—also out of her life's experience. Carrying conviction her interpretations appeal strongly to the emotions. Schubert, Schumann ("Frauenliebe"), Cornelius, Brückler, Dräseke and Liszt were on her program. Frä. Ottermann is a popular teacher; her latest success in this direction is Földi Gersa, who studied with her, and who has now signed her agreements with the Intimes Theatre, of Berlin, where she is the star of the company. Special comment must be bestowed on Herr Pretzsch, the "Dresden accompanist," who did so well that he certainly had a share in Frä. Ottermann's success. He is a thorough musician.

Richard B. Platt concertised lately, achieving great acknowledgment from our critics. The young American pianist—a pupil of Varette Stepanoff in Berlin—was criticised as one possessing talent, compository endowments and a future.

Johannes Werschinger, formerly of New York, now the leader of the Dresden Liedertafel, brings this society chorus back to something like its former prominence, based on artistic merit. The Liedertafel recital, under his direction, was nothing but a treat to both critics and audience. G. Heuser's "Flügelgräber," the chief choral number, is a composition straining somewhat for effect, otherwise rather imposing and difficult to perform. It was a proof of the capability of the conductor, justifying his superb qualities as a musician. The chorus consists of eighty men. Herr Werschinger, laying special stress on dynamic shadings and clear phrasing, drew excellent results from the various selections. Willy Burmester was to have been the soloist, but was prevented. Waldemar Lutschg took his place, playing Schumann's op. 13, Liszt (Campanella), &c. He is one of those possessing unheard of fingers and a clever brain, but not much soul.

Maria Spies in her annual song recital achieved unanimous recognition by the entire press. The talented singer sung her way into the sympathy of her appreciative audience. Her former teacher, our celebrated Natalie Haenisch, was present.

Anton Dvorák's "Requiem," composed in 1890 for the Birmingham music festival, was brought out here in the Luther church. Soloists, Burrian, Frau Abendroth and others. Criticisms brilliant.

Stephano Donaudy's opera, "Theodor Körner," at its initial hearing at Hamburg, November 27, had a splendid success. The work will be performed in several cities on the Continent. Whether in Dresden we do not know.

Crescenzo Buongiorno's lyric drama, "Michel Angelo and Rolla," will be produced first next month (in Ludwig Hartmann's finished German translation) at Cassel, under Baron von Gilsa's direction.

Ysaye had a tremendous "Erfolg" in the third Philharmonic concert.

Dresden papers are full of praise of Frä. Molly von Kotzebue's pupil, Margarethe Weissbach, who sung in several places outside this city. A recent pupils' performance in the private singing academy of the esteemed maestro revealed her, and also her co-operator's, Wally Spliet's, pedagogic powers to utmost advantage. Specially gifted scholars such as Frä. Schusser—also Herr Piehler, whose dramatic rendition of Hermann's "Drei Wanderer" took the audience along—reflected much credit on the conscientious and artistic teachers. They enjoy great popularity.

Emil Feigler's Suite, op. 5, performed first in the Tonkünstlerverein Society, met with intense favor when produced lately in a musical matinee by Merrick Hildebrandt and Rudolf Feigler, the latter being the son of the gifted composer. Revealing nobility of style and artistic inspiration, the work, replete with thought and feeling, should

Winifred **TITUS**  
Soprano.  
Management LONDON G. CHARLTON, Carnegie Hall, New York.

Mary **Umstead**  
SOLO and ENSEMBLE PIANIST.  
Advanced Pupils Accepted.  
The Caledonia, 28 West 26th Street, New York.  
Telephone: 2001 Madison Square.

EDMUND J. MYER  
Vocal Instruction.  
32 EAST 33d ST., NEW YORK.  
Summer Term on Lake Chautauque.  
CIRCULAR SENT FREE.

JULIAN **WALKER**  
BASSO.  
150 WEST NINETY-FOURTH STREET, NEW YORK.

LOUIS VICTOR SAAR  
Piano and Composition.  
STUDIO: 36 FIFTH AVENUE.  
Applications Wednesdays and Saturdays, 9 to 6.  
RESIDENCE: 186 EAST 83d STREET, NEW YORK.

ROBERT **HOSEA**  
BARITONE.  
28 West 25th Street,  
Or Wolfsohn Musical Bureau,  
181 East 17th St., New York.

Edward **MacDowell**  
PIANO RECITALS.  
Address Columbia University, New York.

Musical Novelty Instruments, Bells, Etc.  
INVENTED AND MANUFACTURED BY  
J. C. DEAGAN, 358 Dearborn St., CHICAGO, U.S.A.  
Do you play? Do you sing? If so, with the addition of a few of our instruments you can give an entire evening's entertainment with great success. Not toys, but finest musical instruments ever invented. All great hits. Easy to learn. Illustrated catalogue and list of leading artists, free.

FREDERIC MARTIN, BASSO.  
CANTANTE.  
ORATORIO, FESTIVALS, CONCERTS, RECITALS.  
Address: 205 Huntington Ave., Boston, Mass., and care of  
Musical Courier, New York.



form a feature on every chamber music concert's program. It achieved a temperamental and ardent interpretation on the part of the artists.

In a popular "Dichterabend" in the Vereinshaus Edward Reuss held a lecture on Volkmann, whose compositions were given a hearing on the occasion. Percy Sherwood, Johannes Smith, the cellist, and several others assisted.

A. INGMAN.

#### Edward Strong at Newark.

EDWARD STRONG sang at the First Reformed Church of Newark, in Camp's "Prince of Peace," December 21, and again last Sunday evening. He was engaged at the last moment to sing in "The Messiah" at Oberlin, Ohio, December 18 and 19, and had excellent success. Mr. Strong is a reliable singer, and is seldom free Sunday evenings, being engaged as soloist in New York and suburbs, beside singing at the two services at the Fifth Avenue Presbyterian Church.

#### Dahm-Petersen Sings.

THE baritone sang with the Mount Vernon Choral Society last week in West's cantata, "The Story of Bethlehem," and won much praise. He is a musicianly singer, with a resonant voice and excellent enunciation.

GEORGE SWEET desires leading female voices and bass to educate for opera gratuitously under certain stipulations; applicants must possess exceptional voices and be unmarried. Address, by letter, 304 West Seventy-second street, New York.

#### Morris Piano School Recital.

THE "daily" pupils of the Morris Piano School gave their first concert of the season Friday, December 19, at 201 West Eighty-first street, before an audience which filled the spacious schoolrooms.

The pupils who played practice every day under the personal supervision of Mrs. Lucille Smith Morris, the director. The result of this daily supervised practice, combined with the regular instruction, is that pupils become very proficient in an amazingly short time. Some of the pupils who played have studied only a few months, and their work is a great credit to Mrs. Morris and her system of teaching. The program given was as follows:

Prelude	Bach
Melodie	Massenet
Album Leaf	Bartlett
	Miss Edyth Joy.
Study	Crosby Adams
The Dance	Georgia Newcomb
	Miss Loraine Schullinger.
The Gnomes	Mrs. A. M. Virgil
Dance of the Marionettes	Adams
	Master Fred. Williams.
The Tally-ho	Swift
	Miss Ruth Steele.
Waltz	Virgil
	Master Louis Hessler.
Spinning Song	Ellmeriah
	Miss Mariame Butler.
Valse	Nettie Ellsworth
Knecht Ruprecht	Schumann
	Miss Marie Overstreet.
Courage	Mrs. A. M. Virgil
Valse Lente	Mrs. A. M. Virgil
	Master Edward Williams.

March	Parlow
Valse	Dennée
	Miss Agnes Mahan.
Soldier's March	Schumann
Fairy Ring	Adams
	Miss Loraine Schullinger.
Grandfather's March	De Muth
Kleinert Rekrut	Förster
Lullaby Waltz	Krogerman
	Miss Marie Overstreet.
Sonata	Spindler
Allegro. Tarantelle.	Master Louis Hessler.
Frolics	von Wilm
The Mill	Jensen
	Miss Agnes Mahan.
Two Sea Pieces	MacDowell
	Miss Ruth Simonson.

#### Mrs. De Moss as Soloist.

MRS. DE MOSS, the soprano singer, was soloist at the last concert of the Mendelssohn Club, Geo. R. Ewan conductor, in Commonwealth Hall, East Orange, the Newark Evening News commenting as follows on her singing:

Mrs. Hissam de Moss was in excellent voice and her singing in the cantata and of Astrafronte's difficult aria, "Gli Angeli d'Inferno," from Mozart's opera, "The Magic Flute," was an important factor in the success of the concert. The Mozartean number, a show piece for coloratura sopranos, revealed the purity of the singer's tones and her vocal agility in quite an amazing manner. The florid embellishments were tossed off with remarkable ease and brilliancy. In the staccato passage, especially, her tones, so true, crisp and scintillant, fairly dotted the air with points of sound. It was an achievement in pyrotechnical vocalization that only a Sembrich or a Melba could surpass. In response to the insistent applause she gave in pretty fashion MacDowell's dainty "Bluebell."

**CLARA WINSTEN,** SOPRANO.  
CONCERT AND ORATORIO,  
353 West 118th Street  
NEW YORK

**ANNA JEWELL**

Concert Pianist.

KNABE HALL, Fifth Ave. and 20th St., New York.

**HJALMAR VON DAMECK**

VIOLINIST,

Solo and Ensemble.

158 East 65th St., NEW YORK.

**PAUL DUFALT,** TENOR.

Oratorio, Concerts, Recitals.

229 West 23d Street, New York.

**BRUCE G. KINGSLEY,**  
Mus. Bac., A. R. C. O.  
ORGAN RECITALS  
and INSTRUCTION.

Lecture Recitals on Harmony, Musical Form,  
Instrumentation, The Wagner Operas.

6 West 66th Street, NEW YORK.

**J. LEWIS BROWNE,**  
CONCERT ORGANIST-PIANIST,  
Atlanta, Ga.

The Bertha Grossman-Thomson School for Piano,  
41 Tomkins Pl., near Court St., Brooklyn. Piano,  
Harmony, Ensemble Playing. Mme. Bertha Grossman-Thomson, Principal. (Pupil of Franz Kullak in Berlin, and for many years teacher at his academy) and assistants.

**EMMA ROSSIGNOL,** SOPRANO.

Management DUNSTAN COLLINS, 55 Auditorium Bldg., CHICAGO.

### Standard New Music Books.

**SHORT JOURNEYS IN MUSIC-LAND.** Carefully graded from the first step through second grade. Price 75c.

**"BRAINARD'S MUSICAL COMPANIONS."** A collection of carefully graded, easy four-hand pieces. Price \$1.00.

**"BRAINARD'S SCHOOL MARCHES."** A book of Marches, for use in schools, which must naturally commend itself to all who are interested in school matters. Price \$1.00. Catalogues FREE on application. Dealers, write for Discounts.

**The S. Brainard's Sons Co.,**

20 East 17th St., New York.

298 Wabash Ave., Chicago.

**HUGO KAUN**

Harmony, Counterpoint, Fugue,  
Free Composition and Orchestration.

ADDRESS:

BERLIN, W., Habsburger Str. 13.

Address **OVIDE MUSIN,** care

Liege Royal Conservatory.

A FREE SCHOOL.

Ovide Musin's Violin Method—

BRITKOFF & HÄRTL.

Grimm's Simple Method of Modern Harmony,

Price \$1.50, and

Grimm's Practical Method for Beginners on the

Piano, Price \$1.00, are standard works. Musicians should examine these up to date works.

Rates to teachers.

**THE GEO. B. JENNINGS CO.,**

106 and 107 West 4th Street, Cincinnati, Ohio.

**KATHARINE PELTON,**

CONTRALTO.

Concerts and Vocal Instruction.

10 West Twenty-eighth Street.

Phone: 3169 Madison Square.

**The International Hit!**

**"The Warbler's Serenade."**

By I. PERRY.

FREQUENTLY PROGRAMMED BY SOUSA.

**JOS. W. STERN & CO., Publishers,**

34 East 21st Street, New York.

Chicago. London. San Francisco.

**HENRIETTE WEBER,**  
PIANIST AND ACCOMPANIST.

Instruction. Studio: 10 West 58th St., New York.

Wissner piano used. Tel.: 3149 Madison Square.

**"Consecration of Arts."**

PRIZE CANTATA.

By Dr. N. J. EISENHEIMER.

Suitable for Musical Associations, Clubs and Music Festivals.

**W. H. WILLIS & CO., Publishers,**

CINCINNATI, OHIO.

**MME. ANNA WERNER,**

LYRIC SOPRANO.

Voice Culture and Artistic Singing. Thorough

training for opera and oratorio, German, French

and English songs, classical and modern. Home

studio, 70 West Eighty-eighth Street.

**Frederick Zech, Jr.,**

PIANIST AND COMPOSER.

Director of Zech's Symphony Orchestra.

Address: 1806 Pine St., San Francisco, Cal.

**FRIEDA STENDER**

SOPRANO. Opera, Oratorio or Concert.

WOLFSHON MUSICAL BUREAU, 181 East 17th Street, New York.

Private Address: Bay 26th and Benson Avenue, Bensonhurst.

**Edward B. KINNEY.**

A LIMITED NUMBER OF VOCAL PUPILS RECEIVED. TEACHER OF VOCAL

MUSIC, PRATT INSTITUTE, BROOKLYN.

ORGANIST ST. GEORGE'S. STUDIO AT CHURCH, STUYVESANT SQUARE and E. 14th STREET.

**ELIZABETH D. LEONARD,** Contralto.

225 W. 67th St., NEW YORK.

**LEWIS W. ARMSTRONG,** Baritone.

Vocal Instruction.

57 East 129th Street, NEW YORK.

**A. A. PATTOU**

Trains the voice strictly according to the

unerring laws of our nature, thereby de-

veloping most advantageously all vocal

and health promoting possibilities.

The sole teacher of Yvonne de Treville's voice production. Studio: 91, Barr Legeron, 1 W. 88th St., New York.

**LILLIAN LITTLEHALES** VIOLONCELLO

Concerts, Musicals, Ensembles, Lectures.

Address: 229 West 74th St., New York.

**DOROTHY HARVEY,** Soprano,

Phone: 2081-79th.

117 East 70th Street, NEW YORK.

**MUSICIANS' DIFFICULTIES SOLVED.**

WE have solved the problem that for fifty years has been

vexing users of sheet music. It's only a binding, that's

all, but "it's what it does"—that's the trick. Binds all leaves

securely together, yet each leaf has a separate, flexible, thread

hinge. Opens and turns easily. Once used, it becomes indis-

pensable. Made for any number of leaves. Gummed ready to

apply. For 25 cents we mail an assortment of two, three, four

and five leaf—will bind fifteen copies. Order your sheet music

through us and we will furnish it bound with Gamble's

Thread Hinge.

**GAMBLE MUSIC CO.**

195 Wabash Avenue, CHICAGO



## PARIS.

## SCHOOL FOR ACTING.

EMIL BERTIN,  
sur Régisseur de la Scène de l'Opéra Comique.  
Stage Practice. In Cast.  
41 rue des Martyrs, Paris.

## LA VILLA VIOLETTE

TROCADERO,  
as rue Raynouard. Madame Flessinger.  
Assortment of rooms. Excellent table. Gardens.  
All facilities of bus and tram.

## DELLE SEDIE, Paris.

Pure Italian Method. Complete course. Stage practice. Voice, lyrics, declamation, language, sol-fège, ensemble music, mise-en-scène.  
Class and single lessons.  
Regular course, three years. Terms moderate.  
30 rue St. Peterbourg.

## ECOLE LESCHETIZKY.

FRIDA ESSLER,  
Pupil and authorized representative of  
PROP. LESCHETIZKY.  
Brilliant Autograph Diploma.  
6 Rue Faustin-Helle, - Passy, Paris.

## FRENCH SCHOOL.

M. DUMARTREY,  
From Sounds to Literature, Pronunciation, Accent, Conversation.  
(Opera.) 14 rue Talbott.

## Mme. FLORENZA d'ARONA,

VOCAL PROFESSEUR.  
21 Avenue d'Alsace-Lorraine,  
Rueil, S. et O., Paris.

## Miss JULIA KLUMPKÉ,

VIOLINISTE.  
Pupil of MM. Eugene Ysaÿe and G. Rémy.  
Concerts, Musicales, Lessons, Viola and Accompaniment.  
10 rue Froidevaux.

## Mme. ROSINE LABORDE,

PROFESSEUR DE CHANT.  
40 rue de Ponthieu, Paris.

## Mlle. GRACE LEE HESS

SUPPLEMENTARY EDUCATION. SCHOOL.  
French Language Obligatory.  
145 Avenue Victor Hugo, Paris.

## Mlle. KIKINA,

PROFESSEUR DE CHANT.  
Ancienne Elève de MARCHESI.  
100 Avenue de Villiers, Paris.

## Mlle. NILANDE,

Authorized Teacher of the Yersin Phono-Rhythmic Method. French Diction. French Language.  
(Ave. Marceau.) 23 rue de Chaillot.

## MISS MARTINI

(of the Opéra, Paris). Professor of Singing and Preparation for the Stage. Performances of Pupils before the public twice monthly. 3 Rue Nouvelle, Paris.

## MME. J. VIEUXTEMPS,

VOCAL PROFESSOR.  
Classes and Private Lessons. Posing and Mend-  
ing of Tones. 23 rue de Tocqueville (Monceau).

## BALDELLI,

ITALIAN BARITONE.  
Théâtre Royal, Madrid. Professeur de Chant.  
(Champs Elysées.) 6 rue Euler, Paris.

## THE FRENCH LANGUAGE

Rapidly, easily and correctly acquired by  
KIMON'S PRACTICAL SYSTEM.  
(3 francs, post free.)  
Private lessons by M. D. Kimon.  
10 rue Cambon, Paris.

## ITALY.

## Sebastiano Breda,

MAESTRO DI CANTO,  
Perfect Voice Placing. Absolute bel canto.  
Classic and Modern Repertoire.

## MILAN, Via San Pietro all' Orto No. 18.

In FLORENCE, ITALY (Piazza Cavour 2),  
SCHOOL OF SINGING

FOR LADIES.  
Signora VITTORIA BALDISSERI  
Pupil (diplôme) of the celebrated  
MATILDE MARCHESI, of Paris.

## CONCERT. ORATORIO. OPERA.

## DELMA-HEIDE,

Tenor Singer and Teacher,  
WILL REMAIN IN ITALY ANOTHER YEAR.  
Address care THE MUSICAL COURIER; or, Corso  
Venezia 68, Milan, Italy.

## London, England.

## MMR. MORIANI.

Private Academy for Voice Training  
and School for Opera.  
Complete Training for Voice, Style,  
and the Different Repertoires.  
Special Classes for Gentlemen on each  
Monday and Thursday from 5 to 7.  
Madame Moriani will continue her Les-  
sons from July 1st to October on the  
Continent, thus affording change of air.  
French Diction and Acting with Mr.  
Vermandele, who has taught her pupils  
in Belgium for fourteen years.  
For terms and particulars write to the Secretary  
of Madame MORIANI's School, St. Ermin's Hotel,  
Westminster, London, England.

## Edouard Darewski,

PROFESSOR OF SINGING.  
Percy House, Randolph Rd., Maida Vale, London.  
Darewski, writing in March, 1904, says: "I  
know your remarkable qualities both as a singer  
and as a vocal teacher, and especially your method,  
which is ITALIAN IN THE BEST SENSE OF  
THE WORD."

## Mr. Edwin Wareham,

Principal Tenor Covent Garden, Etc.

## LESSONS IN VOICE PRODUCTION AND SINGING.

Address:  
93 Carlton Hill, St. John's Wood, London, N. W.  
Studio: Bechstein's, 40 Wigmore Street, W.

## RENÉ PAPIN,

Authorized Representative of the Yersin Method  
of French Diction.  
7 Dorset Square N. W., London.  
(Near Baker Street station.)

## MARIE WITHROW,

VOICE PRODUCTION.  
24 New Bond Street, London.

## PROF. MICHAEL HAMBURG'S

ACADEMY FOR THE HIGHER DEVELOP-  
MENT OF PIANOFORTE PLAYING.  
2 Clifton Gardens, Maida Vale.

## CALIFORNIA.

## H. J. STEWART,

TEACHER OF SINGING.  
Pianoforte, Organ, Harmony and Composition.  
Address: 1243 Bush Street, San Francisco, Cal.

## CALIFORNIA

## Conservatory of Music,

OTTO BENDIX, DIRECTOR.

1329 Sutter Street, cor. Franklin,  
SAN FRANCISCO, CAL.

## To Thrill an Audience.

PRACTICAL METAPHYSICS FOR  
SINGERS AND ACTORS.

By Mary Fairweather.  
(Lecturer—Wagner, Modern Dramatists, etc.)  
Five dollars, postpaid and registered, including  
correspondence work on requested interpretation  
or translation.  
2614 Twenty-fourth St., San Francisco, Cal.

## PENNSYLVANIA.

## FREDERICK MAXSON,

813 North 17th Street, Philadelphia, Pa.  
Specialty: Instruction in Organ Playing for  
Church and Concert.

## DR. B. FRANK WALTERS, JR.

WHAT TO DO AND HOW TO DO IT, to secure the  
effects desired in singing.  
SCHOOL OF VOCAL TECHNIQUE, 101 South Eleventh Street,  
Philadelphia, Pa.  
Send for booklet, "The Making of a Singer."

## Mrs. PHILLIPS-JENKINS,

The Art of Singing. Style. Répertoire. Finish.  
Endorsed by Madame Patti and other celebrated  
artists.  
Pupil of Marchesi, De Lagrange and Ciampi.

## W. R. HEDDEN, Mus. Bac.

Fellow Am. Guild of Organists.  
Organ, Piano, Harmony, Vocal Coaching, Choir  
Training, boys or mixed voices; Sight Reading.  
Large electric organ. 30 E. Thirty-fifth St., N. Y.

## THE KLINGENFELD COLLEGE OF MUSIC

AND SCHOOL OF ELOCUTION,  
DRAMATIC ART,

Complete  
Staff of  
Specialists.  
PHYSICAL CULTURE,  
PHONETICS and  
MODERN LANGUAGES.

108 Hancock Street, BROOKLYN.

THE MONTREAL  
CONSERVATORY OF MUSIC

(Founded 1893 by C. E. SEIFERT.)

938 & 940 Dorchester Street, Montreal, P. Q.  
NEAR MOUNTAIN.  
Bell Tel. Up 961. Development in all branches of  
Music. Terms: Strictly as in European Conservatories.  
Consultation hours, 4 to 5 daily. For prospectus apply to  
C. E. SEIFERT, Director.

## NEW YORK.

## Signor BUZZI-PECCIA

(OF MILAN).

Vocal Instruction.

ITALIAN METHOD.

THE KENSINGTON,  
100 East 57th St., Cor. Park Ave., NEW YORK.

## EDWARD BROMBERG,

(BASSO-CANTANTE)

Oratorio, Concerts, Song Recitals.

VOCAL INSTRUCTION,

(Pure Italian Method).

STYLE AND VOICE PLACING.

Residence-Studio: 135 West 91st St., New York.

## REBECCA MACKENZIE,

SOPRANO.

Soloist and in Song Recitals.

Fred. O. Renard, Mgr., 444 Central Park West.

## MME. OHRSTROM-RENARD

Teacher of Voice and all its branches. Sole  
teacher of Rebecca Mackenzie and other singers  
now meeting with marked public approval.  
Residence-Studio: 444 Central Park West.

## Mesdemoiselles YERSIN,

Authors of the

PHONO RHYTHMIC FRENCH METHOD.

Winter address:

66 West 12th Street, NEW YORK.

Summer address:

Newport House, BAR HARBOR, ME.

## JOSEPH JOACHIM SCHOOL.

STRINGED INSTRUMENTS.

## GERALDINE MORGAN, Director.

Orchestral and 'Cello Department, Paul Morgan.  
914 CARNEGIE HALL, New York.

## Scottish Song Lecture-Recitals.

## Miss AMY MURRAY

Now touring Scotland, will return by Nov. 7th.

Address: MISS DOANE,  
Astor Court Building, New York City.

## Mme. CORNÉLIE MEYSENHEYM,

## DAHM-PETERSEN,

The Eminent Grief Interpreter.

## De MOSS

SOPRANO.

## BEATRICE FINE, Soprano,

'Phone: 656 Morningside.

## HELEN REYNOLDS,

VIOLIN AND 'CELLO.  
CONCERTS  
AND INSTRUCTION.

'Phone: 8419 18th St. "The Criterion," 60 West 10th St., New York.

## GRAND CONSERVATORY OF MUSIC,

356 West 57th St.

TWENTY-NINTH SEASON.

The only Music School empowered by Act of Legislature to confer the  
regular University Degrees.

Courses for Beginners, Courses for Advanced Students,  
Courses for Finishing Students and for Artists  
for the Study of Repertoire.

356 West 57th St. E. EBERHARD, President

## Mme. TORPADIE-BJÖRKSTEN,

## Miss AVICE BOXALL,

## Clifford Wiley,

## FRANK L. SEALY,

Organist Fifth Avenue Presbyterian Church and the New York Oratorio Society. 9 East 17th St., New York.

## NEW YORK.

## LIEBERMAN

TENOR.

Opera, Oratorio, Concert.  
WOLFSOHN MUSICAL BUREAU, OF  
35 West 133d St., NEW YORK.

## GEORGE ENSWORTH,

Baritone,

Address, 2 West 88th St., NEW YORK.

## Hildegard HOFFMANN, Soprano.

Oratorio, Concerts, Festivals.

495 3d Street,  
BROOKLYN, NEW YORK.

## AMY ROBIE

Violinist.  
Lately of Brussels and Royal Conservatory of  
Leipzig.

Concerts, Musicales, Instruction.  
Residence-Studio: 184 West 83d St., New York.

## PLATON BROUNOFF

Voice Culture, Coaching, Piano.  
LECTURE-RECITALS ON RUSSIAN  
LIFE AND MUSIC.  
Vocal Solo, Choral and Piano Illustrations.  
10 EAST 17th STREET, NEW YORK.

BRANCH, 251 EAST BROADWAY.

## EMIL FISCHER, BASSO,

Late of the Metropolitan Opera Co.,  
Accepts engagements for Concerts and Musicales.  
A few hours reserved daily for pupils in Vocal  
Culture and Operatic Work.  
772 Park Ave., S. W. cor. E. 73d St., NEW YORK.

## SCHOOL FOR PIANOFORTE

AND MUSICAL THEORY.  
Mrs. CLARA A. KORN, Director.  
600 Springdale Ave., East Orange, N. J.

## VOICE CULTURE.

Court Singer at the Royal Theatre  
in Munich (Bavaria), and Amster-  
dam (Holland). - Italian School.  
Art of Singing in Italian, French,  
English and German. 161 W. 93d St.

## BARITONE.

SCHOOL OF MUSICAL ART.  
198 East 93d Street,  
NEW YORK.

## MANAGEMENT

HENRY WOLFSOHN,  
RESIDENCE:  
106 West 90th St.,  
NEW YORK.



GRAND  
PRIX.

# BALDWIN PIANOS

ARE IDEAL CREATIONS OF  
ARTISTIC ENDEAVOR.

D. H. BALDWIN & CO.

142-144 West Fourth Street, CINCINNATI, OHIO.  
257 Wabash Avenue, CHICAGO, ILL.

PARIS  
1900.

## STRICH & ZEIDLER,

STRICTLY HIGH GRADE GRAND AND UPRIGHT PIANOS.

134th Street and Brook Avenue, NEW YORK.

PEASE  
PIANOS

HAVE BEEN FAMOUS FOR OVER 50 YEARS.

Good Then. Better Now.

Write for catalogues and prices.

MAIN OFFICES:

PEASE PIANO CO., 128 West 42d St., New York.

We also manufacture the WILBUR piano, a thoroughly reliable instrument at a moderate price.

CONCERT DIRECTION

(Agency Founded 1870.)

HERMANN WOLFF.

Germany: Berlin and Plottwellstrasse 1.

Cable address: Musikwolf, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin. Sole Representative of most of the leading artists, viz.: Joachim, d'Albert, Stavenhagen, Mme. Carreño, Mlle. Klesberg, Mlle. Marcella Sembrich, Emil Gotsa, the Berlin Philharmonic Orchestra, Manager of the American tours of Josef Hofmann, Eugen d'Albert and Pablo de Sarasate.

Principal Agency for Music Teachers.  
APPLY FOR CATALOGUE.

THE CHAS. F. ALBERT



Standard Double Covered and the Patented Triple Covered Flexible G. & C. Strings for Violin, Viola and Cello.

Used, endorsed and acknowledged to be the finest tone strings made by such artists as Kubelik, Kreisler, Géard, Gregorowitch, Kocian, Joachim, Ysaye, Rivaudo, Lady Hallé (Norman Neruda), Leonora Jackson, Henry Kneisel, C. M. Loeffler, Alvin Schroeder, Leo Schults, Ondricek, Adamowski, Hollman, Gustav Hille Rich, Arnold, Theodore Thomas and many others.

205 South Ninth St., Philadelphia.

## Royal Conservatory of Music and Theatre, Dresden, Germany.

Forty-sixth Year, 1899-1900. 1 277 Pupils; 72 Recitals. 118 Instructors, among whom are:

Frau Auer-Herbeck, Bachmann, Braunroth, Döring, Draeske, Fahrman, Frau Falkenberg, Fuchs, Höpner, Janssen, Iffert, Kluge, Fri. von Kotzebue, Krause, Mann, Fri. Orgeni, Paul, Frau Rappoldi-Kahner, Remmele, Reuss, Schmale, Von Schreiner, Schulz-Beuthen, Fri. Sievert, Fri. Spiet, Starcke, Tyson-Wolf, Urbach, Vetter, Winds, Wolf, Will, Wolters, the foremost members of the Royal Court Orchestra, headed by Concertmaster Rappoldi, Grützacher, Feigler, Bauer, Biching, Fricke, Gabler, Wollermann, &c. Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times. For prospectus and other information apply to our American Representative,

E. A. LEOPOLD, Vocal Instructor, NEW HAVEN, CONN.

## The Stern Conservatory of Music,

FOUNDED 1850.

22a Bernburgerstrasse (Philharmonic), Berlin, S. W.

Royal Professor GUSTAV HOLLAEENDER, Director.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers. CHORUS SCHOOL. ELEMENTARY PIANO AND VIOLIN SCHOOL.

Principal Teachers: HARMONY AND COMPOSITION—Max Loewengard, Hans Pätzner, Prof. Philipp Reiter, Prof. E. E. Taubert. PIANO—Emma Koch, Felix Dreychock, Anton Forster, Otto Hegner, Prof. Ernst Jedlicka, A. Papendieck, Gustav Fohl, A. Sormann, Prof. E. E. Taubert, Guenther Freudenberg. SINGING—Frau Prof. Selma, Nicklas-Kempner, Mme. Blanche Corelli, Wladyslaw Seidemann, Alexander Heinemann. OPERATIC AND DRAMATIC CLASS—F. Jacques Goldberg. VIOLIN—Lady Halle (Wilma Norman-Neruda), Prof. Gustav Hollaender, Edward Dossau, Willy Niekling, W. Hampelmann. CELLO—Eugene Sandow. HARP, HARMONIUM—Frans Feenitz. ORGAN—Otto Dinsel, Royal Music Director, &c.

Charges: From 125 marks (\$30) up to 500 marks (\$120) Annually. Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

## Klindworth-Scharwenka Conservatory of Music.

BERLIN W., STEGLITZERSTRASSE 19.

Director: DR. HUGO GOLDSCHMIDT. Principal Teachers: PROF. XAVER SCHARWENKA, K. K. Hofpianist; P. H. SCHARWENKA, C. ANSORGE, W. BERGER, W. LEIPHOLZ, MAVERMAHR (Piano); GOLDSCHMIDT, LINA BECK (Singing); ZAJIC, GRUENBERG, VAN BRENNERBERG (Violin); VAN LIER (Cello); KNUFFER (Opera).

Pupils received at any time.

## THE NEW LOCATION OF THE Cincinnati Conservatory of Music,

MISS CLARA BAUR, Directress,

HIGHLAND AVENUE AND OAK STREET.

The Conservatory instructs, trains and educates those seeking a musical education after the best methods of foremost European Conservatories.

The faculty includes some of the leading Artists and Musicians of America.

The environment of the NEW LOCATION, with respect to refinement, home comfort and luxurious surroundings, is ideal.

DELIGHTFULLY LOCATED on the hills overlooking the city, in the FINEST BUILDING DEVOTED TO MUSIC IN AMERICA.

Day and boarding pupils enrolled at any time. For catalogue, address

MISS CLARA BAUR,

Cincinnati Conservatory of Music, Highland Ave. & Oak St., CINCINNATI, Ohio, U.S.A.

A. B. CHASE

## PIANOS.

Highest type of Artistic Instruments

For the pianist, the singer, the teacher, the student, the conservatory, the concert.

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

## THE Gabler Piano.

(ESTABLISHED 1854.)

An Artistic Instrument for Artistic Purposes.

Best Musical Effects Obtained.

ERNST GABLER & BRO., 214-224 East 22d St., NEW YORK.

## ASHTON'S ROYAL AGENCY

38 Old Bond St., LONDON, W.



BY APPOINTMENT TO

His Majesty The King, Her Majesty Queen Alexandra, and Their Royal Highnesses Prince and Princess of Wales.

Concert,

Theatrical,

Variety.

Artists introduced, Tours and Concerts arranged and managed.

The Royal Agent for Drawing Room Entertainments.

CONCERT DIRECTION

Charles King,

312 Regent Street, London, W.

Telegraphic Address: "ARTIST-LIKE, LONDON."

AGENCY FOR LEADING ARTISTS AND MUSICAL ORGANIZATIONS.

RECITALS DIRECTED AND MANAGED.

TOURS ARRANGED. WRITE AND ARRANGE APPOINTMENT

THE  
CONCORDE  
CONCERT  
CONTROL

and Orchestra, Entertainment and Lecture Bureau.

Telephone: 4185 GERRARD. Telegrams: "CONCORDIST, LONDON." Cable Code: THE CONCORDE CODE.

"Underlines Good Artists Only."

The St. James Budget says: Mr. Norman Concorde is the most energetic and up to date man in his profession.

Music says: The C. C. C. is influenced solely by artistic merit.

The Musical Courier says: His name has become a guarantee of reliability.

The Zeitschrift für Musik (Leipzig) says: Herr Concorde's principle besticht darin: wenig zu versprechen und viel zu halten.

The Court Circular says: The most reliable bureau in London.

Address: 312 Regent St., London, W.

## Hazelton Brothers PIANOS,

THOROUGHLY FIRST-CLASS IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.



# STEINWAY

*Grand and Upright*  
**PIANOS.**

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREROOMS, STEINWAY HALL,**  
*Nos. 107, 109 & 111 East Fourteenth Street.*

**CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,**  
*No. 12 Lower Seymour Street, Portman Square, LONDON, W.*

**EUROPEAN BRANCH FACTORY, STEINWAY & SONS,**  
*St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.*

**FINISHING FACTORY, FOURTH AVENUE, 52d-53d STREETS, NEW YORK CITY.**  
*Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 130th Street, New York City.*

# EVERETT

## PIANOS

**GRAND and UPRIGHT**  
**DISTINCT ART CREATIONS**

IMITATING NONE, BUT POSSESSING INDIVIDUAL QUALITIES WHICH MAKE THEM THE BEST NOW MANUFACTURED.

**OSSIP GABRILOWITSCH, RICHARD BURMEISTER**  
AND OTHER EMINENT VIRTUOSI EXCLUSIVELY USE AND UNQUALIFIEDLY INDORSE THEM.

**EVERETT PIANO CO.**  
**BOSTON.**

**THE JOHN CHURCH CO.**  
**NEW YORK. CINCINNATI. CHICAGO.**

# PIANOS KIMBALL PIANOS

**CHICAGO, ILL., U. S. A.**

# KNABE

**BALTIMORE.**

**WASHINGTON.**

**NEW YORK.**

## THE CELEBRATED SOHMER

**Heads the List of the Highest Grade Pianos, and**

Are at present  
the most  
Popular and



Preferred by  
the leading  
Artists.

**SOHMER & CO.**

**NEW YORK WAREROOMS:**  
**SOHMER BUILDING, Fifth Avenue, Cor. 22d Street.**

## Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

*Write for Explanatory Literature.*

**Vose & Sons Piano Co.,**

**160 Boylston Street, Boston, Mass.**



